

MUSICAL AMERICA



GLADYS SWARTHOUT



NELSON EDDY

CONCERTS: Booked for 1944
RADIO: Guest, Bell Telephone Hours
PICTURE: "The Phantom of the Opera",
to be released this summer
RECORDS: For Columbia

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of Columbia Concerts, Inc.

113 West 57th Street New York City

MUSICAL AMERICA

The Time Has Come....

TO SEIZE THE MOST MOMENTOUS OPPORTUNITY in a generation to propagate, expand and intensify the musical life of the Western Hemisphere.

THE TIME HAS COME to make the weight and strength of music felt in the national life of our country as it has never been felt before.

THE TIME HAS COME to ring up the curtain in every community in the nation and get on with the performance!

This is no time to be satisfied with "concerts as usual".

The Time Has Come For More Concerts Than Ever!

WHAT, precisely, does this mean? It means that THE TIME HAS COME for every music sponsor and manager in America to take a fresh view, with a long perspective, of his local musical situation; take a good look at the luxuriously fertile soil lying fallow about him; scrutinize closely current economic conditions throughout the land, and then use his own sound business judgment, plus some constructive imagination, to assess the full significance of what he observes.

After that, he should not need to be told that THE TIME HAS COME to revitalize and recapitalize his entire music program along broader lines, throw open his doors to new and greater audiences, and—it goes almost without saying—get busy with plans ***to give more concerts than he has ever given before.***

The reasons for this are so many, and most of them so obvious, that an enumeration seems unnecessary. But let us consider just a few.

THE position in which music finds itself today is parallel but infinitely superior to its position in 1917, the eve of the nation-wide musical offensive that pushed forward lustily during the war years and burst forth in full glory in the fabulous triumphs of the '20s.

That tremendous wartime cycle which virtually "made" the concert business in this country has begun to turn again today, powerfully and inexorably. But there is a difference. The success potential of today's cycle is far greater than anything even dreamed of in 1917.

Today the tanks, guns, airplanes and other tools of combat are pouring from our factories just as they did during the last war. And, as before, money—big money—is flowing into the pockets of millions of American men and women who are either directly or indirectly engaged in this vast production program.

MEN who formerly earned twenty and thirty dollars a week now earn fifty and a hundred. The average American today has more money than he ever had before, and it is estimated that the national income will increase twenty billions this year.

A generally comparable condition prevailed during the last war. But at that time there was ample drainage for excess funds. Consumers goods, such as auto-

mobiles, phonographs, pianos, household appliances and various luxury items, were unrestrictedly available at high prices. Food, too, was plentiful and high-priced. Except for one or two items, there was no rationing of these commodities, and wage-earners had little difficulty in disbursing large pay-checks through ordinary channels.

Today, most consumers goods are either rationed, scarce or simply non-existent. Money burns in the pocket of the average wage-earner, but it is actually difficult for him to spend a considerable percentage of it. Purchases which normally follow rising income, such as a new home, a new automobile, replacement of an outworn refrigerator, kitchen stove, radio or any one of a hundred different electrical and mechanical household appliances, are denied him.

He invests proportionately more, therefore, in things that give him pleasure and entertainment in his hours of relaxation. Motion pictures, theaters, taverns and night clubs are seeing far more of his money today than they ever saw before. Sporting events prosper, and there is a new demand for books, magazines and newspapers. In sum, every entertainment enterprise is profiting from this situation.

Music, too, is profiting, but not to anything like the extent that it can and will. Perhaps music, as entertainment, might logically be expected to share in the new prosperity along with the rest without being obliged to make any particular effort. But it must be remembered that music is "top-drawer" entertainment. It is also an art requiring a certain amount of cultivation. People inexperienced with musical entertainment do not turn to it automatically as they do, say, to sports or the movies.

IN view of this fact, it becomes clear that THE TIME HAS COME to take positive and energetic action to the end that music shall assume its rightful position in the wartime entertainment sphere and that the new crop of potential concert-goers shall be brought to the box office.

The first move, indubitably, must be to increase the number of attractions presented. If a manager books only three or five or eight attractions, he will draw only three or five or eight audiences, and there his effectiveness

(Continued on page 7)

**THE OPPORTUNITY
OF A GENERATION
Challenges Local Concert Managers,
Music Clubs and All Sponsors of Music
in America—TODAY**

Music Maintains Morale! Music Must Go On!

Nation's Managers Grasp New Opportunity

PURSUANT to its considered and matured judgment that the time is ripe for a far-reaching expansion of concert activity in America, particularly along the lines of supplementary or secondary concert courses, MUSICAL AMERICA in recent weeks has sounded managerial opinion throughout the United States and Canada on such an important forward step in the realm of musical activity.

We were delighted, though not particularly surprised, to find not only that most of the local managers held the same conviction, but that many have already started additional series, or materially expanded their concert courses. Completely new courses, of which we have been informed, will be announced definitely in a later issue.

Mrs. Emil Brudno in Cleveland, for instance, has scheduled a new Sunday series of four attractions at popular prices. Eaton Auditorium, Toronto, is adding a fourth series to its current three. Aaron Richmond is working on a new course for Boston. Hilker Attractions has devised a supplementary "Modernage" course for Vancouver and Victoria. Chicago Allied Arts and Frank E. Andrews, of the Ellison-White Bureau, Portland, Ore., both have announced additional courses. Among those who plan extra attractions in conjunction with their established series are Zorah Berry, Buffalo, and J. H. Thuman in Cincinnati.

But let the concert managers of America speak for themselves. Their communications to MUSICAL AMERICA follow:

Extra Sunday Series for Cleveland

MRS. EMIL BRUDNO of the Cleveland Concert Course Association already has plans under way for an extra Sunday afternoon series at popular prices. She writes:

"You see the situation clearly. There is no doubt that we need more music and better music. I have already begun negotiations for an extra Sunday afternoon course of four at very moderate prices. . . . You are certainly an inspiration to all of us who work for more and more interest in music. . . . Perhaps we can help by giving this new 'wealth' a better chance to discriminate."

New Events in Toronto

A FOURTH series, in addition to the regular three, has been announced for Toronto by Eaton Auditorium, making a total of twenty performances, five of which are repetitions by the same artists. "It might be of some interest to you to know," writes a spokesman for the Auditorium, "that already more than twenty-five per cent of the seats in this series has been reserved. We don't think we need to say anything further."

Plan Supplementary Boston Series

WITH the news that he has made more commitments than ever before and is already working on a supplementary series, Aaron Richmond writes from Boston:

"Yours is a most commendable move in making local concert managers even more conscious of their opportunities and responsibilities during these war years. That I am in complete accord with you is attested by the fact that I have already made more commitments for the next Boston season than ever before. To date the following events have been scheduled by me: Lily Pons, Lotte Lehmann, Ballet Theatre, Fritz Kreisler, Cornelia Otis Skinner, Curtis Quartet, John Charles Thomas, Vronsky & Babin, Jan Peerce, Marian Anderson, Katherine Dunham, Rudolf Serkin, Ruth Posselt, Jose Iturbi, Budapest Quartet, Claudio Arrau, Heifetz, the Trapp Family Singers and the Original Don Cossack Chorus. There is every indication, judging from my subscription secretary's reports, that I will be justified in arranging for a supplementary series, on which I am now working.

"Perhaps local managers in other major cities will find that the selective feature helps immeasurably in building up a large series subscription. In Boston I have found it necessary, because of the wide divergence of tastes, to give subscribers leeway in their choice of at-

tractions. True, it means a considerable amount of extra office work, but I find it is justified. More than ever I find that by placing emphasis on series subscriptions we can swing the public back into the habit of concert going. Then again, this is the only way to introduce successfully fine, new attractions which individually have not reached the place where they can be sold out via the box-office. This year, approximately 70 per cent of each concert has been sold out on series subscription; the result has been that the public desiring to attend individual events has had to clamor for seats when the public box-office sale opened. Back of all this is the crying need in these times for the comfort and spiritual uplift which music offers.

"Congratulations on the splendid work you are doing."

"Modernage" Series for Vancouver

"MODERNAGE Entertainment Series" is the propitious title chosen by Hilker Attractions, Ltd., for their new second concert series to be given next season in Vancouver and Victoria. B. C. Hilker Attractions already are presenting nine events in Vancouver, seven in Victoria as well as six in Calgary. The new series will bring five additional events to the two principal cities. Several extra concerts also are contemplated.

The idea of the second concert series interested this management, "because it supported our own opinion on the situation," according to J. Gordon Hilker. "In fact we have already gone ahead with arranging a second series in Vancouver and Victoria to be known as 'Modernage Entertainment Series.'"

The regular Greater Artists Series will offer, in Vancouver: Lily Pons, Marjorie Lawrence, Yehudi Menuhin, Thomas L. Thomas, Ballet Theatre, Artur Rubinstein, Bartlett and Robertson, Jan Peerce and the Baccaloni Opera Company. The same list, with the omission of Bartlett and Robertson

and Lily Pons, will appear in Victoria. Calgary will hear Miss Lawrence, Messrs. Menuhin, Thomas, Rubinstein and Peerce and Anne Brown.

The new "Modernage" offering will be the same in both cities: Vivian Della Chiesa, Paul Draper and Larry Adler, Jan Kiepura, Anne Brown in a Gershwin Festival with orchestra, and the Katherine Dunham Dancers.

"You are to be congratulated on your sponsorship of this movement to expand the musical life of Canada and the United States," said Mr. Hilker. "Away out here in the West, MUSICAL AMERICA provides continual stimulus to us. When we read of the many new ideas being tried out in the big centres, it peps us up to try and build such projects here."

Complete New Course in Portland

FRANK E. ANDREWS, president of the Ellison-White Bureau in Portland, Ore., was one of the first to see the dawn of new opportunity and to act upon it. He has announced a complete new series of seven attractions, known as the De Luxe Artists Series, to run concurrently with his established Greater Artists Series, also comprising seven events.

The new series has just been announced to Portland concert-goers, but the Greater Artists Series, according to Mr. Andrews, already has deposits on 2,700 season tickets, on a capacity of 3,400. In addition to the two subscription courses, he will present seven special attractions, bringing his grand total of performances to twenty-one in the 1943-44 season.

Chicago Allied Arts Adds Course

WITH Chicago giving the strongest concert support in several years, the Allied Arts Corporation, Edgar L. Goldsmith, president, has laid plans for a second series next season.

"We are very much in accord with the idea of enlarging the music field," says Mr. Goldsmith. "You mention that several managers have announced a second series beside their regular series. Under present plans this is also our intention. We contemplate putting on our regular series of eight concerts and in addition a series of four or five.

"The demand for good music, both instrumental and vocal music, is very much greater than ever before and the demand for ballet is astounding.

"In the season which we are bringing to a close next week with Pons and Kostelanetz and a symphony orchestra, we have presented fifteen performances of the Ballet Theatre, thirteen performances of the Ballet Russe, a series of eight events, and ten other individual attractions. Paid attendance for these forty-odd events average better than 3,200 people per event and by all odds made for the strongest concert support that Chicago has displayed in recent years.

"An interesting sidelight on the changing pattern of our way of life is the lack of interest in the Wednesday matinee and the great demand for attractions Sunday afternoon."



Mrs. Emil Brudno
Cleveland



Aaron Richmond
Boston



Frank E. Andrews
Portland, Ore.



E. L. Goldsmith
Chicago



Mrs. Zorah Berry
Buffalo

"More Concerts Than Ever" a Reality

Additional Events in Buffalo

"WHILE I am not indulging in the luxury of a second series," says the Buffalo manager, Zorah B. Berry, "I am bringing six extra attractions in addition to my regular series of eight. In the series we have Nathan Milstein, Helen Traubel, Claudio Arrau, John Charles Thomas, Boston Symphony Orchestra, Yehudi Menuhin, Lauritz Melchior and Astrid Varnay in joint recital, and Vronsky and Babin.

"The extra attractions are: Draper and Adler, General Platoff Don Cossacks, The First Piano Quartet, the Original Don Cossacks, Mia Slavenska and her Dance Ensemble.

"I think my message to our patrons possibly expresses my sentiments as well as anything I can say regarding the need of music to the individual:

"Not a government among the United Nations but has unfailingly emphasized the tremendous value of fine music to both its fighting forces in the field and the citizens on the home front. The expressions of appreciation which I have received after our concerts assure me over and over again that great music has found a great response in the hearts of every audience. With this need in mind therefore, I have done my best to bring to you in our 1943-44 Series a group of artists capable of lifting you to the very heights in music. I believe that they will bring you that measure of peace and soul satisfaction that only music can bring and that their wonderful music will help to keep our spirits courageous and confident—confident that we shall go on to the inevitable victory so rightfully ours."

San Francisco Opera Course Ambitious

ONE of the biggest musical seasons in its history is anticipated by San Francisco for 1943-44. Following the October season of the San Francisco Opera which he manages, Paul Posz will present three concert series for the Opera Association. His afternoon series will include the Metropolitan Quartet, Yehudi Menuhin, Adolf Busch and Rudolf Serkin, Mia Slavenska and her Dance Group or the Monte Carlo Ballet, the Baccaloni Opera Company, Helen Traubel and Lawrence Tibbett.

The evening series will offer Marjorie Lawrence, Dorothy Maynor, Jascha Heifetz, Richard Crooks, Mia Slavenska or the Monte Carlo Ballet, Robert Casadesu and the Baccaloni Opera Company. The course of five attractions presented by Mr. Posz at the Curran Theater will bring appearances by Todd Duncan, Bidu Sayao, Draper and Adler, Josef Hofmann and the Platoff Don Cossacks.

New Course Planned for San Francisco

A NEW musical venture for the city will be a series of attractions to be presented by California Concerts, Inc., under the presidency of Lorentz L. Allen and the management of Dorothy Granville. The National Concert and Artists Corporation, New York, of which

Alfred H. Morton is president, is co-operating. Attractions so far announced include Carmen Amaya and her dancers, Joseph Szigeti, the Jaroff Don Cossacks, Marian Anderson, Katharine Dunham and her dance group, Luboshutz and Nemenoff, Jan Peerce and John Charles Thomas.

California Concerts, Inc., may operate in other Northern California territory also, but its chief activity will be in San Francisco, according to Mr. Allen.

Extra Attractions for Cincinnati

"I AGREE that the outlook for the coming season—barring any national catastrophe—is favorable for musical enterprises," declares J. H. Thuman, Cincinnati impresario. "This is especially true of those attractions which have a wide public appeal.

"At the same time I do not think that the public for concerts of the highest musical quality has increased appreciably. In a city like Cincinnati, for example, the established musical enterprises fully supply the demand for what may be termed the higher forum of musical endeavor. Therefore, I believe that another series of concerts of similar character would be impractical.

"On the other hand, there is a large new public which can be interested in the lighter forms of musical entertainment. The great success of the ballet companies indicates that, and especially the remarkable success which has been scored by the enterprise of the well-known operetta composer, Sigmund Romberg, with his orchestra and soloists. My personal experience with this attraction in some fifteen concerts since the first of the year has been most gratifying.

"My plan for the coming season, as thus far determined, will provide my usual Artists Series both in Cincinnati and Louisville. In addition I propose to present a larger number of individual attractions in both cities during the coming season. These are attractions which, by their character, do not exactly fit into a series, or have been presented in a series in recent years. By presenting them singly I need not worry whether they are of contrasting character or whether their dates will fit. I also expect to present Romberg and his associates in an even larger number of cities next season, as he fulfills all the requirements of good, popular musical appeal.

"If all these plans carry, the new concert-going element will be well taken care of. After all, it is not a matter of presenting another course of concerts, but rather such attractions as may have an appeal to various tastes. If John Jones, for example, cares only for opera and Mary Smith wants only to see the ballet and Peter Brown doesn't care for anything except Romberg and his operetta music—and the Jones, Smiths, and Browns largely will prevail in this new audience—then a series of varied attractions will not appeal to them, even at a reduced price. In other words, they will go to hear what they choose. Therefore, that element will be satisfied fully, I believe, by presenting these various attractions apart from any series subscription.

President Endorses Music As Morale Builder

White House
Washington

"... 'Music builds morale. It inspires our fighting men on battlefields abroad and in training camps at home. It spurs soldiers on the production front to new goals. It refreshes all of us, young and old alike, as we move forward in our war-time tasks to inevitable victory.

"Throughout the centuries music has well served as the universal language. As modern science conquers time and space, music assumes an ever-increasing importance in international understanding. It will contribute much to strengthening the bonds of friendship and cooperation among the Americas and the other free peoples in the peaceful world of tomorrow.

"(Signed) FRANKLIN D. ROOSEVELT."

March 16, 1943

(Excerpt from a letter addressed to the National and Inter-American Music Week Committee)

"If a certain percentage of them thereby become interested in what I may term the more imposing forms of concerts, so much the better for the symphony concerts, the notable song and instrumental recitals and even the chamber music programs. That is a consummation devoutly to be wished. Whether these additional concerts are presented either in a series or as a separate attractions is a minor consideration. My experience has shown me that in cities of average size, and especially those which support symphony orchestras, there is only so much money available for season sales. There does not seem to be any advantage in dividing that amount."

Denver Manager Also Supplies Other Centers

A MANAGER who anticipated the musical potentialities of his community and has successfully conducted a second series for some years is Arthur M. Oberfelder in Denver, Colo.

"It might interest you to know," says Mr. Oberfelder, "that I have been doing a second series in Denver for several years. I call it The Greater Celebrity Series. On this series for next season I have Vivian Della Chiesa, Paul Draper and Larry Adler, Carmen Amaya, Dunham Dancers, Braggiotti & Shaw and Platoff's Don Cossacks. On our Greater Artists Series will appear Argentinia, Castagna, Heifetz, Maynor, Pinza, Pons, Rubinstein and Traubel.

"It will also interest you to know that we have placed in Pueblo with Mayre Swartz Olin

(Continued on page 9)



Paul Posz
San Francisco



Lorentz Allen
San Francisco



J. H. Thuman
Cincinnati



A. M. Oberfelder
Denver



W. A. Fritschy
Kansas City



Marvin McDonald
Atlanta



Arthur M. See
Rochester

Recipe for Success by Fred Gee in Winnipeg

Champion of Subscription Plan Keeps Continuity of Interest from One Season to Next—Record of Increase in Number of Events and Subscribers Impressive

By FRANK MORRIS

THE fairy godmother of a concert impresario would be wise to bring him three gifts at birth—the heart of a musician, the mind of a diplomat and the patience of Job.

Fred M. Gee of Winnipeg has all of these, and that is why he is one of the most successful managers on the North American continent. Add to this the ability to stick to the job, overcome obstacles, and push disappointment aside, and you have something particularly spectacular.

The first glimmer of his success came in 1921 when he made a tour as Kathleen Parlow's accompanist. The concert series idea was just catching on and Fred M. Gee saw in its first flickering vitality the shadow of strength to come.

Today, Fred M. Gee is an ardent booster for the subscription plan.

"Under the single concert idea," he says, "you can't open your sale of seats until a short time before the concert, and you are dependent on the whims of snow, rain and blizzards and any of the thousand-and-one things that affect attendance. The old way lacked plan. If you bring a headline artist you are charged high fees, and there is not much profit. Unknown artists, no matter how good, don't draw the crowd.

"If you put on a series of concerts," he adds, "you can have a diversified program, including some of the high-priced artists, and also gifted newcomers whose fees are smaller. You can lump expenses—advertising, printing, wages, etc. And the public gets the benefit. In these days the public needs good music more than ever to offset the strain and stress of war."

That is why Fred M. Gee is a champion for the series idea. He has made it work, and he has made it pay dividends in money and happiness.

Fred Gee returned from that concert tour with Kathleen Parlow in 1921, and plunged into the business of teaching, playing the church organ, and presenting a concert now and then. In 1926 he brought Galli-Curci and drew a record crowd of 7,200 to Winnipeg's Amphitheatre. Flushed with success, he decided that now was the time to start a celebrity concert series.

Seven Artists in First Season

He booked seven artists for his first season of 1927-28, and the concerts were held in old Central Congregational church. The artists were Kathleen Parlow, Anna Case, Louis Graveure, Moriz Rosenthal, Florence Austral, Reinald Werrenrath and Allan McQuhae. He chose Miss Parlow for sentimental as well as artistic reasons. She was a Canadian, and he was playing for her when he conceived the celebrity series idea.

Confronted with the actuality of that first series, Mr. Gee was somewhat appalled, but not discouraged. While more conventional musicians had scoffed, he had been quietly building up a profitable sideline of selling Christmas cards. He had between 400 and 500 customers, and they included society leaders as well as prominent musicians. There was method to this. Mr. Gee had the series idea in the back of his mind for a long time, and he had picked his customers carefully.

So, armed with his Christmas cards and a

concert prospectus, he started out on his bicycle. For five months he worked day and night. By the end of that time he had sold 600 seats. Later 300 more were added, making 900 for that first season.

Mr. Gee makes no bones about it. "You can't build a celebrity series without society leaders, prominent people and active musicians. They bring other people because they are leaders and others follow them."

After that first series of 1927-28 Mr. Gee was through with Christmas cards. The season was an artistic success until the final concert, by Mr. McQuhae, which flopped flatter than the proverbial pancake. The law of average, six good ones, and one poor one, won the day.

3,200 Subscribers for Next Season

For his forthcoming series, 1943-44, Mr. Gee has 3,200 subscribers for eleven concerts in Winnipeg's Civic Auditorium, perhaps the finest in Canada. The series will include the Philadelphia Opera, Salvatore Baccaloni and his opera troupe, Artur Rubinstein, Jan Peerce, Mona Paulee, with Isaac Stern, the Minneapolis Symphony, Yehudi Menuhin, Marjorie Lawrence, Thomas L. Thomas, Anne Brown, and Bartlett and Robertson . . . a diversified program, embracing new young artists and tried and true favorites.

"How do you do it?" younger and less experienced managers want to know.

Mr. Gee doesn't mind telling them, because he has the interest of the entire concert business at heart.

"You have to keep up a continuity of interest," he says. "I announce my artists for the next season at one of the concluding concerts. I talk to my audience from the stage. The registering of subscribers starts immediately at the conclusion of the old series and I only give the customers a very few days to register for seats.

"This makes people take action right away. We find that people get accustomed to sitting in the same seat season after season and they take a proprietary interest in that seat."

The subscribers don't have to pay for their seats until the fall. They merely make a small deposit and pay in the fall, or they can pay on the installment plan.

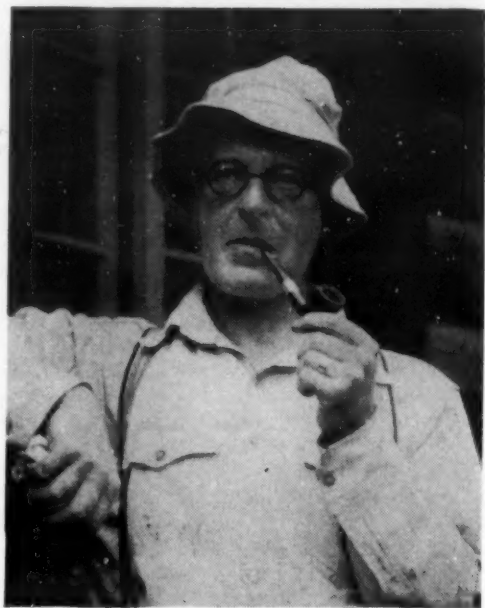
Mr. Gee began his concert series almost on the event of the depression and it grew to its present success through that depression and now it is weathering the storm of war and a thirty per cent amusement tax. His vision and his ideas are paying rich dividends of pleasure and profit for himself, and a great series of artists for his subscribers.

He found, when the depression started, that a great many people were not prepared for the large outlay of one or two or more season tickets, and that is why he began the installment plan. In cases where a full book of tickets is not paid for, the subscriber merely pays for his tickets before each concert and the tickets are handed to him in sequence.

All this, says Mr. Gee, makes for a good deal more clerical work, but it is worth it.

A milestone in the Gee career was moving the series from Central Congregational Church to the Playhouse Theatre. This step was taken at the height of the depression in 1931 and he daringly increased his series from seven to nine artists, giving subscribers the option of dropping two concerts if they wished. The jump was justified, so much so that he presented his artists for two nights. He was able to present stage attractions, too: ballets, opera, etc., which his public appreciated. It also brought new subscribers. The 1931-32 series had 2,200.

In the fall of 1932 the magnificent Civic Auditorium was opened with a Celebrity concert, Lawrence Tibbett, and Mr. Gee closed the series that season at the Auditorium also,



Fred M. Gee in a Moment of Relaxation from Concert Problems

with Horowitz. The other artists were presented at the Playhouse.

The next season and ever since the Civic Auditorium was used for all concerts. In 1935-36 the season was expanded to 10 attractions and in 1938-39 to eleven, where it is today. Subscribers have the option of eliminating two. Only eight per cent of them do.

Some don't like pianists. Very well, says Mr. Gee, leave out the pianists. Others care little for sopranos, a few don't like violinists, and so it goes. And individual prejudices have to be respected. He keeps an accurate record of public response, ticket sales and numerous other details.

One of Mr. Gee's most amusing experiences came recently when he played the accompaniments for Dusolina Giannini. A subscriber who could read lips found particular pleasure in following every word Mme. Giannini whispered to Mr. Gee on the stage.

"Fortunately," he laughs, "they were all pleasant words."

Amplifying his remarks about concert management, Mr. Gee thinks that the most important factor is the choice of artists. He believes in hearing all his artists himself, or seeking the advice of experts.

Gets Audience Opinion

He believes in consulting his audience about artists. About midway in the series he prints a list of available artists and asks his subscribers to vote. The results he takes to New York on his annual jaunt and he sees to it that the most popular ones are re-engaged. He also believes in introducing new and talented artists.

Mr. Gee makes his New York trip at the height of the season in February. He has the opportunity to hear artists, attending auditions with other managers and engaging in shop talk. He also likes to meet new artists personally and discuss programs and other details with them.

Diversity in programs is important. One pianist must not follow another consecutively. Also to be considered is interspersing new and locally unknown artists with old favorites.

Tickets must be reasonable in price. The Winnipeg series ranges from \$2 a concert for the best seats, down to seventy-two cents for the top gallery. An individual ticket, however, costs at least half as much again.

Mr. Gee likes to know his subscribers. He listens patiently to their complaints, tries to give them the location they want, and give them personal attention. He knows a large per-

(Continued on page 7)

The Time Has Come for More Concerts Than Ever

(Continued from page 3)

as the fountain-head of more and better music in his community will end. There, too, will end his participation in the profits from the new entertainment money that will continue to be spent lavishly next door to his darkened auditorium.

The solution to the problem of keeping the doors open when there is business to be done naturally will vary with different communities. In some instances an extension of an existing concert series may be the right answer. In others, the addition of extra concerts within an established course may be the proper thing.

THE MOST SALUTARY AND PRODUCTIVE OF ALL, HOWEVER, IS THE LAUNCHING OF A SECOND, OR SUPPLEMENTARY, CONCERT SERIES DISTINCT FROM AND WHOLLY OR PARTIALLY INDEPENDENT OF THE MAIN SERIES.

Such secondary series were instituted with great success in many communities during the last war by managers who were sufficiently alert to see the opportunity and grasp it. Again the movement is under way. A number of far-sighted local managers have already extended their courses or arranged for a second series, as can be seen by their statements elsewhere in this issue.

The nature of the particular locality must be the controlling factor in any plans for an additional series. In some places it may be feasible for a second series to be, in effect, a duplication of the regular series so far as the type of attraction, the composition of the audience and the terms of subscription are concerned.

In other communities it may be advisable to inaugurate a course of concerts in striking contrast to the regular list, appealing to a totally different segment of the population and sold along quite different lines. Here the sponsor must be sagacious in appraising the desires and needs of his new potential patrons. He must not be afraid to blaze new trails and override conventions. In many cases, it is likely that new avenues of approach to the public, new mediums and methods of publicity and new local tie-ins will be indicated.

THE day and time at which the performances are given also are important factors in this connection. It should be emphasized here that Sunday afternoon is becoming an increasingly popular concert time and is being adopted more and more widely. The Sunday afternoon drive or picnic excursion was a virtually universal institution in this country which has ceased abruptly to exist. And that has made a large hole in the day of rest and relaxation, between the dinner and supper hours, that many people find difficult to fill.

What to do Sunday afternoon with the car standing gas-less in the garage and the popular amusement houses crowded to the doors? An hour or two of music in the concert hall is one attractive and uniquely appropriate answer. Home in time for Sunday night lunch and the evening's radio programs, the concert-goer has had a pleasurable, satisfying day and he has effectively filled in that formidable gap which wartime restrictions have made in his weekly holiday.

So far as attractions are concerned, the national concert field today offers a greater variety of individual artists, ensembles and box office novelties than at any time in the past. From the wide diversity of material available, there should be no difficulty in drawing up attractive lists to suit every conceivable taste.

The sponsor must take care to publicize his offerings in a way, and through channels, that will reach and effectively activate those people to whom they are directed. This may mean selling methods revolutionary and unprecedented in the concert business.

The complaint sometimes is heard that routine concert publicity and advertising are too

formal, too colorless, lacking too much in appeal and ingenuity to compete favorably with modern techniques employed in related fields, with the result that much of it goes unheeded by disinterested people.

The word *disinterested* is used advisedly here. Disinterested people are not necessarily *uninterested*. They are merely neutral. Their minds are open, and a properly devised and directed message will get an unprejudiced hearing. When music is being sold as entertainment, pure and simple, a snobbish (ugly word!) or upper-strata approach will lose more customers than it will win. Music publicity always should be high-class. But, if its purpose is to attract the lay public, it should never be "high-toned."

The exceptional opportunity the times afford for new tie-ins with other local activities and organizations should be taken into account. Clubs, schools, churches, manufacturing plants doing war work (many of which have personnel morale problems in which music can be very helpful), organizations engaged in civilian war activities, etc., should not be overlooked as important collaborators in any secondary concert series. There probably is no better method of broadening the base of the audience potential than wholehearted cooperation with such extra-musical groups.

THE thoughts expressed here are, of course, only random suggestions and embryonic ideas set forth with the purpose of stimulating further thought along forward-seeking lines at a time that calls for initiative and constructive action.

This is no attempt to teach the impresario his business. Obviously, the resident manager knows more about his local situation and can find more ways and means of making the most of it than anybody can suggest to him from outside. The enterprising and alert manager will have been aware of the singular opportunities mentioned here without being reminded of them. And he probably already has well-laid plans for following them up.

There is nothing cynical nor subversive in taking full advantage of the current prosperous condition of the country. On the contrary, the concert business has a clear mandate to do an immense morale job through a speedy and far-reaching expansion of its activities at this time. Music sponsors in the cities, towns and hamlets of the nation are not just merchants of music. They are guardians and guides of the artistic and educational life of their respective communities. They have a moral obligation to be

Winnipeg Manager's Recipe for Success

(Continued from page 6)

centage of his subscribers by name and face . . . and they know Fred M. Gee.

He also keeps in the public eye by giving talks to service clubs, studio groups, and other bodies of Winnipeg citizens. He shows them motion pictures he has taken of the artists and he keeps his Celebrity series before their eyes. He has travelled as far as 150 miles to give talks, and as a result, his listeners often come by train from long distances to attend concerts.

He notes the reaction of the public to artists when they make radio appearances and keeps his ear to the ground in many other ways. The concert trend is toward ensembles at the present time, so he offers his subscribers a good percentage of ensembles.

Mr. Gee went afield in 1934 to expand his series to other western cities; Edmonton, Saskatoon and Regina. The Edmonton series, particularly successful, is sponsored by the Women's Musical Club. They receive a percentage of the profits and they are not obligated in case of a loss. The Edmonton series has grown from three concerts in 1934 to six

awake and at their posts at a time when their services are most urgently needed.

The slogan, "Music Maintains Morale," remains 100 per cent true. It is a scientific fact that music has power to a remarkable degree to relieve fatigue, to break down nervous tension, to assuage grief and worry and to supplant depression with hope and courage. In medical parlance, it is a strong emotional and psychological "specific."

As such, it is a potent weapon of warfare, as has been demonstrated times without number on the home front as well as on the battlefields of the world. Every day there is new evidence that its significance in this connection is being more widely understood and appreciated.

THE major portion of our war industry has made music part and parcel of its production system. Various municipalities, of which Baltimore was the pioneer and San Francisco is an outstanding example, are making sure that their citizens shall suffer no dearth of musical fare and that their musical institutions shall stand firm and aggressive. The State of Indiana recently voted a tax subsidy to insure the Indianapolis Symphony against interruption or financial embarrassment in carrying on its vital work in these troubled days.

Radio broadcasters, including the great networks as well as the small independents, are allotting large portions of their rigidly restricted air time to artists and ensembles of the highest artistic calibre. Their high standards in serious music over the years have had an incalculable effect upon the appreciations of the American public and have contributed as much as any other single agency to the musical consciousness of the nation.

The Metropolitan and the Chicago opera companies are at this very moment seeking unity to the end that more opera on a grander scale shall be made available to the American public on a country-wide basis. And only a few weeks ago, Gov. Dewey of New York signed a bill passed by the Legislature exempting the Metropolitan Opera Association from city real estate taxation with the words: "A matter which is so vital to the culture of this State, the nation and the world, transcends home rule."

THIS, then, is the composite patriotic, economic and artistic picture. The call is clear.

THE TIME HAS COME TO ACT! If you don't, somebody else will!

for next season and some of the artists will probably be presented in two concerts.

The impresario has his eyes on the coming generation. The Minneapolis Symphony, a yearly visitor, always gives a Young People's Matinee concert and tickets for the children cost only 25 cents. Many of his present subscribers tell him they found their first love of music from attending these affairs as children. Mr. Gee's generosity and thoughtfulness pay dividends. He also looks after young music students. When subscribers are given the right to omit two concerts, that leaves some extra tickets and he lets music students have them for a small fee.

Fred M. Gee is a man with a vision and the common-sense to make that vision come true. Winnipeg would be a poorer place without him. "Music for victory" is his present slogan. He believes the world needs a symphony of sweet sounds and he intends that Winnipeg and points west shall get their share.

Meanwhile he is aiding the war effort by every means at his command. Mr. and Mrs. Gee have a family of eight children—six boys and two girls. The four oldest boys are on active service and he also has a son-in-law fighting. Edward and Bill Gee were associated with their father in the business before joining up. He carries on alone in their absence.

Cecilia Schultz, Key to Seattle's Concert Progress

Western Impresario an Example of Growing Success with Artists Courses—Manages Three Series and Additional Attractions—New Course is Sunday Afternoon Presentation of Instrumentalists

By MARIAN BADCON

OUT of the West, Cecilia Schultz, one of the nation's best-known and most successful impresarios, challenges the music world, saying that she believes "the surface of the concert business of this country has barely been scratched!"

She says it casually, but she means it, for she has built, entirely unassisted, a business in Seattle from a small chamber music series on a budget of \$1,000 to one which now tops the \$100,000 mark.

There were hard depression years in that gradual building. There were situations which would have sent most impresarios to a rest home. But nothing could dampen her belief that people want and need music, and that if you bring them the concerts, the ballets, the operas and the stars which satisfy them, the answer is success.

Mrs. Schultz thinks nothing of presenting one or two concerts a week during the fall, with eight or ten performances of ballet thrown in for good measure. Anderson on Wednesday night, Kiepara the following Saturday night, Rubinstein Sunday afternoon; Katherine Dunham in six performances immediately following, ending on Sunday, with a concert by Heifetz on Monday is typical procedure for her.

She not only fills the house, but when 6 o'clock comes on the day of a concert, she considers her responsibility is ended. She knows that her highly competent staff from box office to stage director and ushers and the Italian maintenance man will carry on. So Mrs. Schultz goes to her own concerts.

Has Three Careers

A three-career-woman, she brings her own concerts to Seattle, manages the Moore Theatre, which is the only theatre operated entirely as a legitimate house in the entire Northwest, and does all her own publicity and promotion with a dash and an originality which send the public scampering for tickets and bring forth columns of newspaper features, interviews and photos.

In private life she is the wife of Gustav Schultz, a successful business executive. One is as likely to see Mrs. Schultz with a market basket full of the makings of dinner as with a roll of proofs or music.

Her first musical venture in Seattle was managing her own piano recital, the keynote to the years ahead. Soon she was managing various activities of the Seattle Musical Art Society, an organization of musicians. In 1922 she accepted the presidency of that organization and immediately established a series of five chamber music concerts by local musicians, fulfilling a dream of years—a series of morning musicales.

This was accomplished against untold difficulties. Her organization was skeptical of raising the annual budget from \$200 to \$1,000. She started that campaign through committees but soon found that depending on others for what she wished to accomplish was bringing small results. Determined that these concerts should be a success, she gave up her own work and started a personal campaign. Working alone, she raised \$1,500 and confounded the skeptics.

In 1926 she started a series of matinee musicales. With her flair for the dramatic, she chose as the setting the luxurious Spanish ballroom of the new Olympic Hotel. Socially, it became fashionable. Financially, the box

office sometimes ran as high as \$1,400 for an afternoon performance.

In 1933 came her first opportunity to buy a stellar artist for an evening concert. Until then she had been refused that privilege. The depression was on. Older managements were hesitating about handling a concert by Lawrence Tibbett. Here was her chance. She hired the biggest hall in Seattle, the Civic Auditorium. She did her own promotion. When the night came she packed them in to the tune of 6,500 and turned them away by hundreds.

"That started me. If I could do it with Tibbett, why not a series?" she said. "I decided to buy a series of five."

But managers were doubtful about a woman in the far-off Pacific Northwest who worked alone.

A lot of perseverance and some tall persuading were necessary to get managers to sell her artists of the caliber which would fill the vast Auditorium (which, with her usual daring, she already had rented).

The result: An announcement which set Seattle agog: "Cecilia Schultz Concerts—Rachmaninoff—Don Cossacks—Heifetz—Chaliapin—John Charles Thomas. Sensational prices for the entire season of five concerts." The week following her Sunday announcement, 1,200 season tickets rolled in.

First Successful Venture

The brilliant success of that season made musical history in Seattle, for never had a series of concerts been presented on such a large scale.

At one interval during those years she visited Europe and built her sight-seeing trip around a sheaf of tickets to operas and music festivals.

Then came the second part of her career.

"I went in to see the manager about renting the Moore Theatre to present Mary Garden," Mrs. Schultz said. "He promptly made me a counter proposal. Why not take over the Moore Theatre and manage it not only for my own concerts but for other attractions?"

"The Moore was a beautiful house with extraordinarily fine acoustics, an ample stage, a stately foyer of Alaskan marble and a mellowed, intimate interior, but with only about 2,000 seating capacity. The thought of managing a theatre was new to me. But I saw the possibilities of making it a shrine for music."

"While I was considering the matter, Mary Garden came for her concert. I asked her advice."

Mary Garden told her: "I am so sure you will succeed in this lovely theatre that I would like to present 'Pelléas et Mélisande' here with you. . . . I will make you famous."

The responsibility of taking over the theatre was a big step and to add an operatic venture to this was more than Mrs. Schultz cared to undertake at that time, but she did take on the Moore Theatre in 1935 and has been managing it ever since.

"Mary Garden always sent me a word of encouragement, and has been a great inspiration to me," Mrs. Schultz said.

Notable among her successes were two operatic ventures in 1940 which she sponsored alone. She first produced 'Traviata' with Novotna, Bonelli and Chamlee, which one critic declared "proved Mrs. Schultz an operatic impresario of terrific drive, much foresight, and excellent taste".

The following year she produced three per-



Walters Studio

Cecilia Schultz in Her Seattle Office

formances of 'The Bartered Bride' with Felix Brenteno as stage director; Norman Cordon, Novotna and John Carter in the leads.

Mrs. Schultz has built her business steadily with no spectacular effort to expand. But the other day, when asked about the coming season, she pulled a great batch of contracts from her desk drawer which represent more than \$75,000 in concert, ballet and opera attractions for the coming season.

These are for her "Greater Artist Series" which have become established as Seattle's foremost concert offerings.

For the coming season this series includes Lily Pons, Yehudi Menuhin, Helen Traubel, Ezio Pinza, Dusolina Giannini, Jan Peerce, Salvatore Baccaloni and his company in 'Don Pasquale', and the opening night of a week's engagement of Russian Ballet by the Ballet Theatre.

A second series, the DeLuxe Theatre Entertainment, which Mrs. Schultz started last year, includes such attractions as Draper and Adler, Fray and Braggiotti, both the Platoff and Jaroff Don Cossacks, Carmen Amaya and her dance group, Argentinita and her dancers, the Monte Carlo Ballet Russe, Katherine Dunham and her company, and others of top fame.

"I am going to play Dunham in six performances," Mrs. Schultz declared. "I sat through all six from beginning to end this year, and each time I enjoyed it more. I consider it much better to play her for several performances because she is the type which builds up."

Starting a Third Series

A third series by Mrs. Schultz this coming year is a Sunday afternoon instrumental series which includes in part Mischa Elman, the Roth String Quartette, Artur Rubinstein, Luboshutz and Nemenoff.

"In addition are artists to present in single concert, such as Marian Anderson, Heifetz and Iturbi," she commented.

Here are some highlights which reveal Mrs. Schultz's methods.

"I never buy my artists hit-or-miss and then wonder how I am going to present them to the public. I have a clear-cut idea of just how I am going to offer each one."

"I believe in individual presentation, just as each artist is different. I have presented most of the world's great artists. They all relish having been presented as individuals."

"I sell my artists as a merchant sells his wares . . . value received for the money spent."

"I give no special student rates but offer enough lower-priced seats so everyone can afford them because I believe there are more

(Continued on page 9)

Nation's Managers Grasp New Opportunity

Extra Concert Series Already Planned in Several Centers — Additional Events to Swell Concert Courses in Other Localities — Impresarios Express Confidence in Future

(Continued from page 5)

the following artists: Lily Pons, Chiesa, Castagna, Dunham Dancers, Braggiotti & Shaw, Platoff's Cossacks. This series is moving along very successfully. In Laramie, Wyoming, we have Albert Spalding, Castagna, Leonard Warren, Paul Draper & Larry Adler, and Braggiotti & Shaw. In Lamar, Colorado, we have Braggiotti & Shaw. In Hastings, Nebraska, we have Platoff's Don Cossacks, Helen Jepson, Albert Spalding, Braggiotti & Shaw, and Draper & Adler, and a tentative date on Argentina.

"Thus you will see how I respect this concert business, and I am looking forward to an even greater season than this past one. Our reservations for next season are coming in in fine style. The only thing we have run into is that some people are indefinite as to their plans and where they will be this coming season, but I predict that it will be very outstanding because people must have music and what the great artists can give them more now than ever before.

"It will also interest you to know that I am going to do 'Concerts Under the Stars' in Denver University stadium which seats 20,000 people and in the Spencer Penrose Stadium in Colorado Springs, which seats 10,000, and also in the Hastings College stadium in Hastings, Nebraska, with a seating capacity of about 6,000. I have a definite contract for Grace Moore for the opening night in each city. I intend to have in Denver a fifty-piece orchestra under the baton of some excellent conductor, and in the other two cities I will probably present straight recitals with a military background."

Detroit Adds Single Bookings

THE need for giving more music, even though it may not take the form of an additional separate series, is seen by C. J. Gillespie, secretary-manager of the Masonic Temple Association of Detroit.

"We are in hearty accord with the expressions in your communication, and feel that we should endeavor to keep up the morale of those at home through music. We have given some consideration to additional attractions, and while we have thought over the possibility of starting another series, it might be that we would split up the interest in the main course, and for this reason we have in mind now the booking of single numbers which would, in effect, be the same as a second course but without the dangerous possibility of detracting from our outstanding artists which are now booked for next season.

"We are aware of the fact that the great majority of the wage earners are now receiving double what they did not very long since, and while this may give them more to spend, it works to our disadvantage because of the fact that so many of our people are going other places to take advantage of the increases and it is fast becoming a question with us as to our having sufficient personnel to carry on; however, even with this staring us in the face, we

most heartily endorse the idea that we should give the populace more entertainment, and we intend to do just that to the limit of our ability.

"We might go on ad infinitum as to the reasons behind this picture, or, we might really say, a pattern, for the immediate future, but we all know and realize what we should and must do to maintain the morale of the stay-at-homes to aid and assist the boys at the front."

Rochester Maintains Heavy Schedule

WHILE noting that Rochester already has one of the highest musical activity ratings per capita of any city in the country, A. M. See, executive director of the Rochester Civic Music Association, is quick to discern the opportunities existing in communities less developed than his own:

"I agree with you that next year should be a very good one as far as concert attendance is concerned. Your suggestion about increasing the number of concert series I think would be valuable for many communities, but it hardly applies to Rochester. The reason for this is that for a city of this size we are giving more concerts than any place I know of in the entire United States. In fact, the total number of symphony concerts, individual artist recitals, Sunday Pop concerts, and grand operas is between forty-five and fifty events a year. In addition to our regular announced series we also present some extra events and at the moment these approximate six for next season. Therefore, we feel we are way ahead of any community and even perhaps of the very largest cities on a pro-rata basis.

"At the beginning of the current season our series sales, as were generally experienced, dropped off, but especially since Jan. 1 the response in single sales has been unusually fine, which is resulting in making up our losses. Even the restriction on the use of automobiles this winter did not hurt us. We finished our major events with a performance by the Metropolitan Opera, which was practically sold out on a scale of \$2.50 to \$5.00. To do this on top of the long series of events preceding it again indicates that Rochester is out in front.

"I feel that not only must we exert every effort to keep musical affairs going for the sake of morale, but also for the sake of music itself following this war. It has taken all of us years to build the organizations we now have and we cannot afford to take a step backward in the hope of making it up at a possible future date. There are many reasons why we should all carry on vigorously. I am glad you are championing this cause in your usual enthusiastic manner."

Atlanta Anticipates Additions

"THE past concert season was far more successful than I thought it would be," says Marvin McDonald, manager of the Atlanta Music Club's All Star Concert Series, "and I am anticipating equally as successful a season next year. An expression of my confidence in the forthcoming season is the fact that I am presenting twelve outstanding artist attractions in Atlanta, eleven in Birmingham, and six each in Knoxville and Savannah. In each place, extra attractions probably will be added."

Kansas City has Good Advance Sale

"TODAY," says W. A. Fritschy, manager of Fritschy Concert Direction, Kansas City, Mo., "local managers are in a position to be of greater service to their communities than ever before.

"In these troublesome days when fear, anxiety and the sense of frustration seems to be so prevalent, music and fine entertainment are a

force that will elevate us above this condition and also give us that genuine relaxation which is so necessary.

"I am doing my part to meet this need by presenting a series of attractions which combines the best in both music and entertainment. My efforts are being rewarded through a fine sale of season tickets which, of course, is the usual Fritschy success."

Seattle Impresario Has Impressive Record

(Continued from page 8)

music 'students' between the ages of thirty and seventy than between the ages of ten and thirty.

"Splendid cooperation from New York managers has helped me solve my problems. Naturally, it is to their interest to help me develop a market for their artists and attractions.

"It always infuriates me when anyone blames the public for failure of a concert. I never feel the public is to blame . . . either I overestimated the drawing power of the artist or I failed to present him properly."

Mrs. Schultz works entirely alone, without committees, without blocks of seats to any organization. She steadily refuses to "paper the house." In fact, she never has felt the need for a free list except those required for press and promotion.

She is an idealist and frequently engages artists because of their high artistic calibre even when she knows all too well the box office sales will not show a profit. For these high standards her reputation has become unquestioned for bringing to Seattle the greatest music obtainable.

While the limited seating capacity of the Moore Theatre does not permit large profits on any one attraction, still Mrs. Schultz consistently has reinvested her earnings into more and better music to meet the demand of the public. In these war days she has constant thought for the men in the service. Special rates and free tickets are given wherever possible. She lends the Moore Theatre for war activities. Artists appearing under her management almost invariably appear at nearby camps and bases.

Heifetz gave a concert at Fort Lewis, and Crooks gave one at the Bremerton Navy Yard. Anderson, Robeson and Maynor sang to hundreds of Negro troops at a Puget Sound cantonment.

As for the future, Mrs. Schultz reiterated her belief that the richness of this nation's concert business has just begun to be tapped.

Possibilities for Future

"Consider the tremendous musical education going on in America today; the thousands of records sold each week; the fine music over the radio. They indicate an astounding awakening of the American public to music.

"I believe the future is a challenge to alert impresarios to meet this musical awakening by increasing the number of concerts in their own communities."

She admitted she probably will be signing even more contracts than the \$75,000 already in hand, and that she probably will be bringing even more artists than she now has lined up for Seattle. When an opportunity comes to present a great artist she acts swiftly.

Public opinion about Cecilia Schultz and the musical opportunities she brings to Seattle is indicated by her box office.

Artist's appreciation of her efforts is typified by this autograph, among many which are similar:

"To Cecilia Schultz, with my warmest regards. . . . She who loves music and knows so well how to make one sing one's very best. . . . (signed) HELEN TRAUBEL."

Federation Holds Streamlined Biennial

New York Host to Music Clubs in Three-Day Meeting — Wartime Aspect Stressed in Business Meetings and Forum at Closing Dinner — Mrs. Gannett and Other Officers Re-elected

By
FRANCES QUAINANCE EATON

THREE days of business meetings in New York, with evening musical events and a concomitant radio festival constituted for the National Federation of Music Clubs a streamlined biennial this year. The meetings were held in the Biltmore Hotel May 6 to May 8 inclusive. Thirty-seven of the forty-eight states and the District of Columbia were represented, and delegates, numbering more than 200, came from as far away as California and New Mexico. The wartime aspect of the convention was apparent not only in its curtailment but also in business reports and various discussions.

Officers Re-elected

Mrs. Guy Patterson Gannett of Portland, Me., was re-elected as president in a post-convention board meeting on May 9. All other officers who have served with Mrs. Gannett during her two-year first term were also re-elected, except Mrs. Ella Lord Gilbert of Wolfboro, N. H., who resigned, and was succeeded as historian by Mrs. Edwin C. Thompson of Madison, Wisc. Officers include Mrs. George W. Langford of Ann Arbor, Mich., Eastern Region vice-president; Mrs. William A. Goforth of Tulsa, Okla., Central Region vice-president; Mrs. Frank A. Johnson of Salt Lake City, Utah, Western Region vice-president; Mrs. H. Carroll Day of Albert Lea, Minn., recording secretary and Mrs. A. A. Coult of Nashville, Tenn., treasurer. Louise Armstrong of Portland, Me., was re-appointed corresponding secretary and Mrs. C. N. McHose of Lancaster, Pa., was re-named custodian of insignia.

Protest against the order of the War Manpower Commission



Re-elected Officers of the National Federation of Music Clubs. From the Left, Seated, Mrs. A. A. Coult, Treasurer; Mrs. Guy Patterson Gannett, President; Mrs. W. A. Goforth, Vice-President. Standing, Mrs. H. Carroll Day, Recording Secretary; Mrs. George W. Langford, Vice-President

"which places music teaching and music schools in the same category as gambling halls, billiard parlors, clothing rental and massage parlors as non-deferable occupations" was the burden of a resolution passed on May 8. Such a classification, the resolution read, "must surely refer only to commercial schools teaching jazz in so many lessons, rather than to serious and dignified schools and music departments which are struggling to keep alive the cultural values and privileges for which we are fighting, remembering always that it is possible for a nation to win a war and yet to lose its soul."

One resolution dealt with the "black market" which is being operated in certain sections in musical equipment including small radios, phonographs and instruments suitable for use in military hospitals and bases, and called upon the Office of Price Administration to fix a ceiling price on such musical equipment. Other resolutions advocated the encour-

agement of inter-American music relations, with increased support of contemporary composers, and the continuation and extension of the War Service work of the Federation. A recommendation of Mrs. Gannett to the effect that an interchange of music awards with Brazil be established was enthusiastically passed. Plans for this will be worked out in collaboration with Guiomar Novaes, Brazilian pianist, possibly for 1944 and 1945. It was resolved to ask the Electoral College of the Hall of Fame to add the name of Edward MacDowell to the Hall's panel of great American names.

Contest Rules Changed

Other important results of the meetings were the decision to hold a board meeting in Minneapolis immediately after Labor Day, and the changing of the rules for the Young Artists Contests. Instead of prizes in piano, violin and male and female voice, the classifications for the coming two years will be two

Only One Winner in Young Artists Contests — Others Place "Best in Class" — Rules Changed for Forthcoming Auditions — Melton Soloist at Victory Concert — Massed Chorus Appears

only: piano and voice. Each winner in these classes will receive the customary \$1,000 and \$250 will be set aside for the runner-up in each class. This was a recommendation by Ruth Ferry of New Haven, Conn., national chairman of Young Artists Auditions, who was re-appointed to the post.

Only one \$1,000 winner was announced this year, Nan Merriman, twenty-three-year-old mezzo-soprano of Cincinnati, who also was awarded an appearance with the New Opera Company. No award was made in the man's voice classification, but the federation's usual awards to those judged best in their class were received by Fredell Lack, twenty-one, violinist of Houston, Tex. (\$500); and by Gladys Gladstone of Whipple, Ariz., and Zadel Skolovsky of Boston, Va., pianists, who tied for best of class. Each received \$250. Since there were no instrumental winners, the Schubert Memorial award, consisting of appearances with the Boston Symphony and the Philadelphia Orchestra, was not made.

Young Artists in Victory Concert

Though audition finals were Thursday evening, no public announcement of the results, except for radio broadcasts in which the four young artists appeared, was made until the Victory Concert on Friday evening, the convention's only public event. Judges were: Fritz Reiner, George Chavchavadze, Robert Casadesus, Efrem Kurtz, Adolf Busch, Bronislaw Huberman, Erich Leinsdorf, Paul Althouse, Elisabeth Schumann, Paul Stassevitch, Lawrence Evans, Marks Levine, Annie Friedberg, Mrs. Eugene Ormandy and Richard Burgin. Emil Cooper, conductor, represented the New Opera Company.

Miss Merriman, who has sung
(Continued on opposite page)



Dr. John Warren Erb, Chairman of Choral Music



Marion Bauer, Chairman of Student Composition Contests, and Mrs. Edgar Stillman Kelley, Chairman of Chamber Music



Dr. Edgar Stillman Kelley, Veteran Composer, and Mrs. Gannett at a Luncheon Given by the Federation President



Mrs. John McClure Chase, General Chairman of the Convention

Clubs Have Three-Day Session in New York

(Continued from opposite page)

at the Cincinnati Zoo Opera and in the recent Dayton Opera Festival, was called the "lioness of mezzos" by Dr. Walter Damrosch, referring to the Zoo appearance in presenting her with her check at the concert in the Waldorf Astoria Ballroom on Friday. Edward Johnson, Metropolitan Opera general manager, who said he played "only the flute" as his qualification to present a violin award, gave Miss Lack her check. Mme. Yoland Mero-Irion, general manager of the New Opera Company, recalled her career as a pianist in awarding the check to Miss Gladstone. Miss Ferry presented Mr. Skolovsky's award. Miss Merriman is a pupil of Lotte Leonard, Miss Gladstone a scholarship winner of the Curran School in Utica, Miss Lack a pupil of Louis Persinger and the MacDowell Award winner for 1942, and Mr. Skolovsky, a pupil of Isabelle Vengerova and Curtis Institute graduate, won the Naumburg Award in 1939 and made his Town Hall debut the same year.

Each of the artists performed during the concert, which was a lengthy affair presided over by Sigmund Spaeth, who juggled the order of the program considerably in order to make a broadcast deadline—radio, like time and tide, waiting for no man, nor even for the women of the federation. Miss Lack had the arduous task of playing the same work, the first movement of Lalo's 'Symphonie Espagnole', twice in an evening, the second round being broadcast. Mr. Skolovsky played the Chopin Ballade in A Flat. Miss Gladstone's contribution was the Bach Prelude and Fugue in C Sharp. Miss Merriman sang, with Joseph Tague at the piano, 'O Mio Fernando' from Donizetti's 'La Favorita' and the 'Habanera' and 'Seguidilla' from 'Carmen'.

Massed Chorus Appears

The concert opened with an impressive massing of the colors by a procession of Waves, and the national anthem was sung by James Melton, Metropolitan Opera tenor, against a background of flags of the United Nations, joined by the audience and a massed Victory Chorus of 400 women under the direction of Dr. John Warren Erb, federation choral chairman. This chorus bore the burden of the evening. It had been recruited from fourteen nearby communities and had had only two rehearsals as an entity, a fact from which the performance suffered somewhat. Also against the best reception of its efforts was its position with backs towards the audience. Its most pleasant and expert singing was that of 'Sleepers Wake' from Bach's Cantata No. 140, the first work on its list. Strain and fatigue were noticeable later. The chorus program comprised Charles Haubiel's 'Madonna', Henry Holden Huss's 'The Mystery of Night', Granville Bantock's 'Soul-Star', 'La Chanson de Tambourineur', a French folk song arranged by Deems Taylor, Edgar Stillman Kelley's 'Israfel',



Photos by Larry Gordon

Ruth Ferry (Left), Young Artists Chairman, and the Young Artists Who Received Awards. Above, Fredell Lack, "Best in Class" of Violinists (Left); Zadel Skolovsky, Who Shared "Best in Piano Class" with Gladys Gladstone (Right), and Nan Merriman, Mezzo-Soprano Winner of the \$1,000 Award

the Chilean folk-song, 'River, River' arranged by Zoltai, the Mexican 'Cielito Lindo' arranged by Treharne and the Polka from 'Schwanda' by Weinberger, arranged by Sibley. Some of these were repeated for the broadcast. Elsa Fiedler was accompanist for the chorus and Gibner King organist. Mr. Haubiel and Dr. Kelley took bows from their places in the audience.

Melton Is Soloist

Mr. Melton sang two groups in winning fashion and with fine vocal shading and interpretative insight. In the first were 'Ombra mai fu' from Handel's 'Xerxes'; Durante's 'Danza, Danza Fanciulla Gentile', and 'Il Mio Tesoro' from Mozart's 'Don Giovanni'. He omitted a scheduled performance of Guion's 'The Voice of America' because of the impending broadcast, but sang 'O Cease Thy Singing, Maiden Fair', by Rachmaninoff, Hageman's 'Miranda' and O'Hara's 'There Is No Death', adding the 'Mexican Serenade' by John Sacco as an encore. He was accompanied by Robert Hill.

A discussion panel on "The Values and Uses of Music in Wartime," with a forum of international speakers, and a musical program by three service men on Saturday evening, May 8, at the Hotel Biltmore, concluded the convention.

The discussion panel was led by George V. Denny, Jr., moderator of America's Town Meeting of the Air, and the speakers were Virgil Thomson, music critic of the New York Herald Tribune; Stanley Bate, British composer; Juri Okov, secretary of the Consulate General of the USSR; Hilda Yen of China and Lin Liang Mo, Chinese musician and song leader.

Chinese Leader Speaks and Sings

Liu Liang Mo, just returned from three years as song leader on the Chinese fighting front emphasized the influence of the war on Chinese music. "China has been at war for five years and ten months," he said, "So all our songs are militant songs." China, he said, uses songs to speed up every kind of

activity, and he attributed largely to singing the fact that the Burma Road, which engineers said could not be built in five years, was completed in fourteen months. He illustrated by singing the song of the workers, the songs of the guerilla fighters and the most popular song in all China today, 'The March of the Volunteers'. "These songs keep China united and help her to fight," he said, "A singing and fighting nation can never be conquered."

Miss Yen emphasized that music can be a wonderful weapon. "When I tell you there are three Philharmonic orchestras in Chungking," she said, "you will know what a war government thinks of the value of music." She also described the young "cultural fighters" groups which perform for the guerrillas.

Stanley Bate said that the war had enriched British provinces with finer music than they had ever had before. During the peak of the blitz, when it was impossible to give recitals in London, fine artists went to the provinces and found audiences so eager for good music that the field has broadened, he said. Steadily through the war ballet has been very popular and the famous Sadlers Wells has offered opera or ballet continuous-

ly and for the first time in history has sent traveling opera companies to other parts of the British Isles. Much use is being made of music in British war plants to speed up production, Mr. Bate said, and it has been discovered that British industrial workers have a pronounced preference for classical or serious music.

Juri Okov emphasized the fact that this is a period of "discovery" of Soviet music in America, and attributed this in part to the fact that the Russian and the American people are natural allies fighting a common enemy who is trying to destroy democracy and liberty, and even more to the fact that modern Russian music is an expression of the life of the contemporary composer, picturing the heroic days of this struggle. He described large audiences sitting in heatless concert halls with the weather below zero listening to fine music, and girl entertainers braving shot and shell to sing and play for men on the most dangerous sectors of the fighting front. He also enumerated the feats of daring of guerilla entertainers who both sing and fight.

Thomson Stirs Controversy

Virgil Thomson, music critic of the New York Herald Tribune, held to a contrary opinion from that of his fellow speakers. He said that he found no evidence in history that wars had any great bearing on the production of really fine music, defying one to trace in Beethoven's music any indication that some of the finest of it was written during the four years the enemy was occupying Vienna. He had as yet seen little effect of the war on contemporary American music, he said. He was, however, inclined to think the concert-goer was more affected than the composer or performer; that people in civilian life were a little more serious minded and discriminating and that they demanded a higher level of performance and a broader repertoire.

Seamen Harding, baritone, and Whittemore and Lowe, duo-pianists, gave the musical program of the evening. Harding sang two song groups, 'Silent Worship', Handel; 'Have You Seen but a

(Continued on page 52)



Seamen Entertainers at the Convention Dinner, from the Left: Harvey Harding, Baritone, and Jack Lowe and Arthur Whittemore, Duo Pianists



James Melton, Victory Concert Soloist

FESTIVAL HOLDS GOLDEN JUBILEE MAY ANN ARBOR



Philadelphia Orchestra, Choral Union and Youth Chorus Assist Ormandy — Caston, Van Deursen and Hood Also Conduct — 'Manzoni Requiem' Given — Jagel, Kreisler, Varnay, Brailowsky, Baccaloni, Pons, Kipnis, Thorborg and Roman Heard

Left:
Lawrence Fitzgerald,
of NCAC,
Fritz Kreisler and
Charles A. Sink



Right:
Marguerite Hood,
Astrid Varnay and
Saul Caston

By HELEN MILLER CUTLER

ANN ARBOR, MICH., May 9.

A HALF century back in Ann Arbor, Michigan, a handful of music lovers proffered the first of the May Festivals which have since grown to be the most prominent artistic performances of the midwest. In 1894 the initial festival opened with Beethoven's 'Lenore' Overture, No. 3, and closed with Verdi's 'Requiem'. The same beginning and ending marked the Golden Jubilee this week in Hill

secutive season and shared the honors on May 5 with Salvatore Baccaloni. Following the 'Lenore' Overture, Mr. Baccaloni won the interest of the first nighters with his sonorous singing of arias from Rossini's 'Barber of Seville' and Mozart's 'Marriage of Figaro'. Later in the evening he returned for arias from Mozart's 'Don Giovanni', Donizetti's 'Elixir of Love' and finally and most effectively Varlaam's aria, 'The Seige of Kazan' from Mussorgsky's 'Boris Godunov'.

Johann Christian Bach's Sinfonia for Double Orchestra followed, with much scrambling around to rearrange the orchestra for antiphonal effects. Mr. Ormandy's masterly transcription caught the Alphonse-Gaston spirit admirably. Paul Creston's Symphony was then given its first Ann Arbor hearing: twenty minutes chock-full of good old American rhythm, Russian orchestration and French harmony, a combination enhanced by Mr. Creston's craftsmanship and Mr. Ormandy's conducting. Manuel de Falla's Suite from 'The Three-Cornered Hat' was the spirited finale.

Double Feature on Second Concert

The second concert, on May 6, was a veritable bank night with two conductors, two soloists, two American compositions and the University Choral Union. As a tribute to the late Dr. Albert A. Stanley, founder of the May Festival, his 'Laus Deo', written for the first festival in Hill Auditorium in 1913, was sung by the Choral Union of nearly 300 mixed voices under the dynamic direction of Hardin Van Deursen.

Mr. Van Deursen led with a sure

beat and proved himself a masterful molder of the chorus. The Stanley work was brief and comparatively simple and Mr. Van Deursen performed the miracle of getting more out of it than there was in it. The chorus and orchestra, with Frederick Jagel as soloist, then paid homage to the late Frederick Stock who, with his Chicago Symphony, participated in thirty-one May Festivals, from 1905-1935. The work was Dr. Stock's 'Psalmody Rhapsody'.

Perhaps the sole reason for its disappearance from May Festival programs since its first performance in 1922 is the dearth of solo material. Frederick Jagel was the only soloist, his reading of the ungrateful tenor lines being marked with his wonted impeccable taste and warmth of tone.

There was a wealth of rhythmic variation and bold, massive orchestration, as well as some nice choral writing in the 'Rhapsody'. The final hymn, with its timely ending, 'That peace may bless again the deeds of men' was more stirring in its quiet way than the crashing climax which followed. Mr. Jagel, Mr. Van Deursen, the orchestra and chorus received a richly deserved ovation for their well integrated work. Rounding out the dedication of this second concert to the memory of Drs. Stanley and Stock, Mr. Ormandy and his forces gave an inspired reading of Strauss's 'Death and Transfiguration'.

Kreisler Returns as Soloist

Preceding the Strauss work in the last half of the Thursday concert, Fritz Kreisler, long a favorite of Festival audiences, returned for a well nigh perfect performance of

the Mendelssohn Concerto. Mr. Ormandy and Mr. Kreisler were en rapport from the first note to the brilliant coda. It was an evening of tonal enchantment, representing the maximum of beauty with the minimum of exertion.

More than 400 Ann Arbor public school youngsters, all in white bedgigt, formed an impressive horseshoe on the giant stage of Hill Auditorium for the matinee on May 7. They thoroughly enjoyed the lilting Overture to Mozart's 'Marriage of Figaro', as did Mr. Caston, who conducted it with éclat. Even the abridged orchestra gave it the verve of a first performance, as indeed it was for most of the young people present.

Astrid Varnay then made her bow to Ann Arbor, singing the 'Dove Sono' from 'Figaro'. She returned later to reveal the full range of her opulent, dramatic voice in excerpts from 'Siegfried', 'Die Walküre' and 'Tannhäuser'. As an encore she sang Brünnhilde's 'Battle-cry'.

Folk-Song Fantasy Sung

Instead of the customary cantata, the choice of the Youth Chorus this year was a fantasy of songs of the united nations, cleverly orchestrated by Marion E. McArtor. These included folk-songs of France, England, China, Czechoslovakia, Norway, Brazil, Mexico, Russia and the United States. The children showed excellent training under the leadership of Marguerite Hood, who succeeded the late Juva N. Higbee. The folk-songs were dedicated to Miss Higbee and were delightfully presented, especially the Czech 'Come a-Riding'. Their youthful vigor was matched only

(Continued on page 24)



Eugene Ormandy

Auditorium where Charles A. Sink staged the magnificent fiftieth anniversary fête.

The Philadelphia Orchestra, under the direction of Eugene Ormandy, returned for its eighth con-



Hardin Van Deursen



Salvatore Baccaloni



Alexander Kipnis



Lily Pons



Frederick Jagel



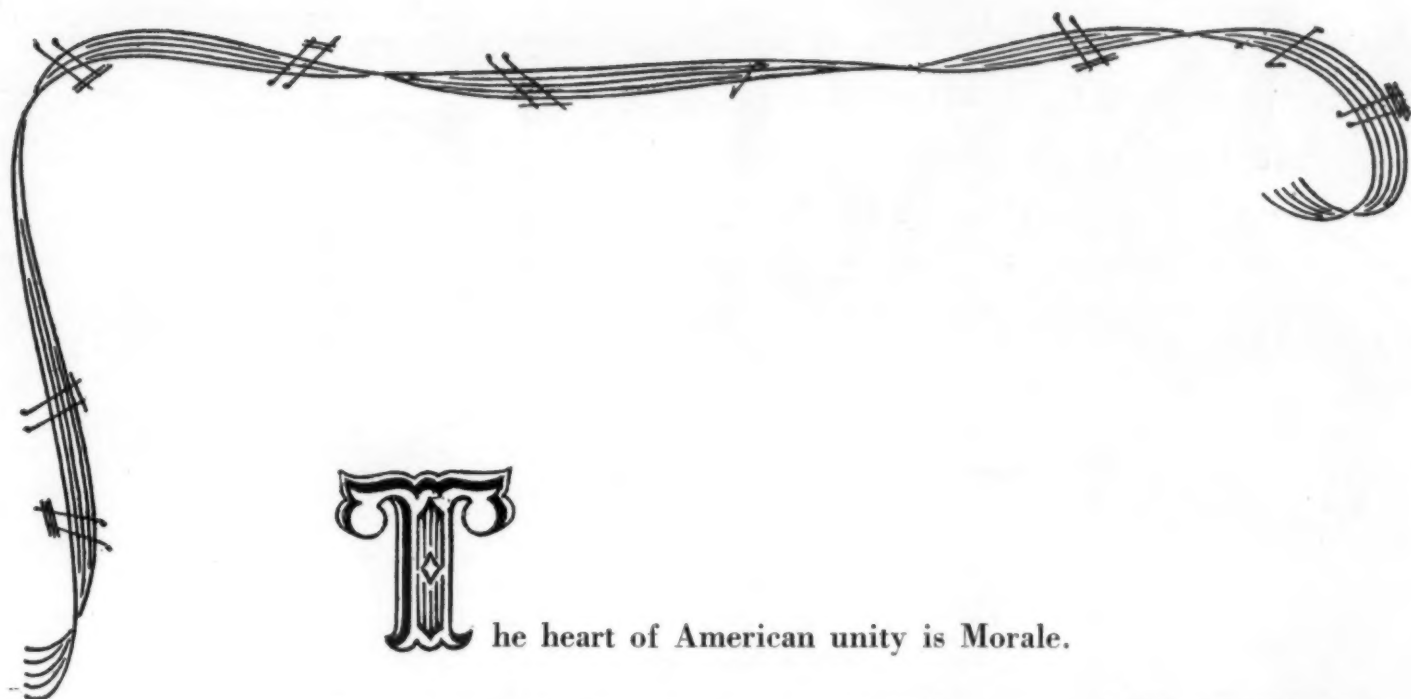
Stella Roman



Alexander Brailowsky



Kerstin Thorborg



he heart of American unity is Morale.

As an integral part of our great American way of life MUSIC has, is and always will be a cardinal requisite of our National Morale.

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ARTHUR JUDSON

F. C. COPPICUS

CAPT. F. C. SCHANG

HORACE J. PARMELEE

LAWRENCE EVANS

JACK SALTER

WARD FRENCH

ANDRÉ MERTENS

Radio a Powerful Friend to Music

Has Made Great Contributions to Public Interest in Musical Art During Its Short Career

IT will be news to scarcely anybody that radio, in its brief quarter-century of public life, has made one of the most remarkable contributions of all time to the dissemination and popularization of serious music. "The person in America today who has never heard opera, never heard a symphony orchestra or never heard the voice of a Lily Pons or a John Charles Thomas must be either deaf or dead," a radio executive declared recently to this writer. He was hewing close to the literal truth. Radio not only has made the great music and great musicians of our day available to every individual simply for the asking, but it has come into his home and presented them to him personally at his arm-chair.

The fact that radio's unparalleled circulation of music is incidental in some degree to the unique universality of the medium does not lessen its significance. Every worker in the musical vineyard has cause to be grateful to radio for the new ground it has broken in the byways and hinterlands of the nation and for the new musical consciousness it has awakened in large segments of the population never before effectively reached by the voice of serious music.

The sudden new interest in opera over the country, the mushrooming of community symphony orchestras and the ever increasing interest in local concert appearances of individual artists and ensembles are traceable in large measure to the conditioning radio has provided for the acceptance of such entertainment. Music has entered the public domain during the period of radio's existence to an extent never before attained in this country. The rapidity of radio's growth and the full scope of its potentialities as a musical medium become impressively clear when we learn that the number of radio sets in use in the United States rose from 400,000 in 1922 to over 59,000,000 in 1942.

There is, of course, no way of determining accurately how many of those millions of sets are tuned in on serious music broadcasts at any given time nor how many people are listening to them. The big networks do try to work out estimates of such statistics, however,

and a recent audit by the research department of the National Broadcasting Company may serve as typical. Using radio families, rather than individuals, as the unit of measurement, NBC arrived at the following totals for four of its major musical programs:

NBC Symphony—1,300,000
Firestone Hour—3,100,000
Telephone Hour—2,700,000
Cities Service Concert—1,700,000

These figures, seen against the background of 59,000,000 radio sets in the country may not seem impressive at first glance. But two important facts must be considered. First, probably less than half of the total radio sets are in use at any given time. Second, the audience estimates are for radio "families". Using the customary average of three individuals to a family, or to a radio listening group, the total of individual listeners to the above programs rise to astronomical proportions. The Telephone Hour, for instance, may fairly be assumed to have over 9,000,000 listeners.

And these NBC programs represent only a fraction of the total serious music output of the major networks including the Columbia Broadcasting System, the Blue Network and WOR-Mutual. The number of serious music broadcasts and the number of air hours devoted to them also run into tremendous figures. And these, too, have

grown with the years. Columbia, for example, offered 65 commercial and 841 sustaining programs of serious music, representing 562½ hours of broadcasting time, in 1930, three years after the formation of the network. These are imposing figures but they pale before the 1942 record of 380 commercial and 695 sustaining programs. NBC strode from 196 broadcasts in 1927 to 1,064 in 1936. Its figures for 1942 cover only symphonic, opera and chamber music broadcasts, but these alone total 136. Similar comparative figures were not available for Mutual, and the career of the Blue network as an entity separate from NBC is too short for such comparison. But the list of current offerings by both of the latter assures them positions corresponding generally with NBC and Columbia.

Not Belated Development

It may be seen, then, that radio's sponsorship of the best in music was no belated development. It was there from the beginning and has simply expanded with the general expansion of the industry. The very first broadcast by NBC on Nov. 15, 1926, included a program by the New York Symphony, conducted by Walter Damrosch; piano solos by Harold Bauer; operatic airs by Mary Garden and Titta Ruffo and performances by the NBC Light Opera Company and the Goldman Band.

In general, there is no compromise with quality in the performances arranged for broadcast. The broadcasters always have sought and usually obtained the cream of current musical talent. For thirteen years Columbia has presented the Sunday afternoon concerts of the New York Philharmonic-Symphony as a sustaining feature. Early this month one of the biggest contracts in radio history was signed to extend these broadcasts to fifty-two weeks a year underwritten, for the first time, by a commercial sponsor.

The Blue network has broadcast the Saturday afternoon performances from the Metropolitan Opera House uninterruptedly for the last ten years. During the past season it has put the Boston Symphony on

the air and is now continuing with the Boston 'Pop' concerts. In addition it has its own concert orchestra series under Joseph Stopak; the Metropolitan U. S. A. series presenting young American artists in cooperation with the Metropolitan Opera Guild; Stars from the Blue, heard on Sunday noons, and a number of other offerings of prime interest and importance. In prospect are broadcasts of the Boston Esplanade concerts and a series of eight Gilbert and Sullivan productions featuring Wilbur Evans.

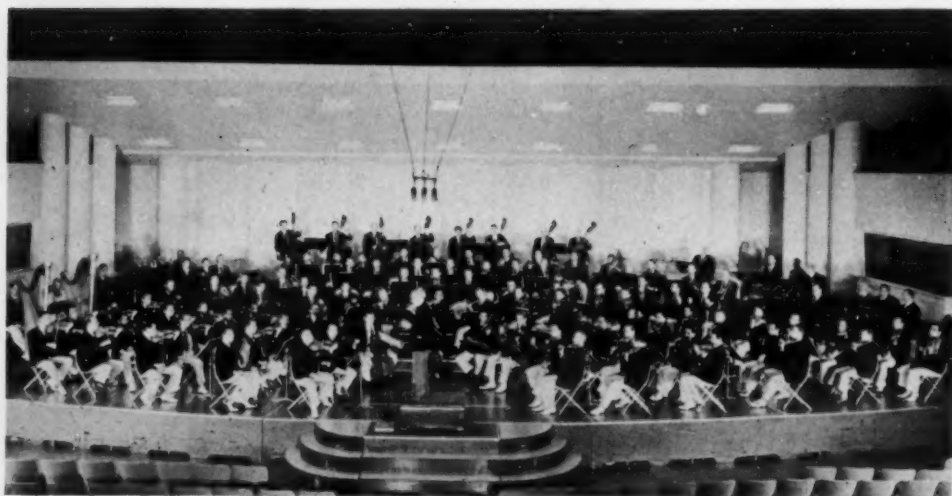
The Philadelphia Orchestra has been heard regularly over the Mutual network which has been laying particular stress of late on music of the military services. It has put the Army, Navy and Marine bands on the air as well as the Ed-wood Arsenal Chemical Warfare Center band, the Navy School of Music Band and many others. It also offers the Palmer House Concert Orchestra, a series of streamlined operettas known as "Chicago Theater of the Air" and "Themes and Variations", a chamber music program played by members of the faculty of the University of Southern California.

Noted Sustaining Symphony

NBC's most notable contribution is, of course, the celebrated NBC Symphony, conducted by Arturo Toscanini and other distinguished guests, which was organized and maintained as a sustaining feature. But the weekly broadcasts of this orchestra have not constituted the entire NBC symphonic menu. There have also been time allotments for such organizations as the Oklahoma and the Iowa State symphonies, the Swiss National and the Brazilian symphonies, and, of course, the venerable Firestone ensemble. Included also in the 1942 schedule were forty-three broadcasts by the NBC String Quartet, the performance of George Lessner's one-hour radio opera, 'The Nightingale and the Rose' and the 'Music of the New World' orchestral series.

All of the broadcasters take great and rightful pride in their pioneering efforts and the formidable

(Continued on page 24)



The NBC Symphony with Arturo Toscanini, Its Distinguished Conductor, on the Stage of Studio 8-H in Radio City Where Its Weekly Broadcasts Originate



Howard Barlow Conducting the Columbia Broadcasting Symphony Which He Founded

CONCERT DIRECTION ANNIE FRIEDBERG ANNOUNCES THE MANAGEMENT OF

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New
Mezzo-
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of

- OPERA
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ACCORDED THE SIGNAL HONOR
IN HER AMERICAN CONCERT DEBUT
SEASON 1942-43
OF APPEARING AS SOLOIST WITH

TOSCANINI
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With Toscanini and the New York Philharmonic Symphony:

"One was definitely aware when Miss Tourel sang that the house was sitting up and taking notice of some magnificent vocalism. Miss Tourel was a joy. She is a singer in the great tradition. Her voice is beautiful, her diction clear, her vocalism impeccable and her musicianship tops. She and Berlioz' long unplayed homage to the bard (Romeo and Juliet Symphony) were the news of the evening."

—Virgil Thomson, N. Y. Herald Tribune, October 8, 1942

With Koussevitzky and the Boston Symphony:

"Miss Tourel walked off with the vocal honors. Again she sang with the utmost ease, showing a deep understanding of the turn of phrase. She is a highly gifted artist not the least of whose gifts is her unerring instinct for the proper tonal colors. Her voice was warm and sensuous and entirely musical."

—Robert Bagar, N. Y. World-Telegram, Feb. 15, 1943

"Jennie Tourel sang exquisitely." —Boston Herald, Dec. 5, 1942

With Stokowski and the NBC Symphony:

"The solo part was admirably sung by Miss Tourel." —Olin Downes, N. Y. Times, March 8, 1943

"Miss Tourel's singing was rich and expressive." —Oscar Thompson, N. Y. Sun, March 8, 1943

"In the lament solo, Miss Tourel sang with a quiet simplicity and yet a warmth that has scarce its equal hereabouts."

—Robert Bagar, N. Y. World-Telegram, March 8, 1943

IN OPERA

"In Jennie Tourel a new and exotic 'Mignon' took her high place in the annals of Chicago Opera."

—Chicago Daily News, Nov. 19, 1942

"Easily proved herself the best of Carmens offered here in the past decade."

—Philadelphia Record, Dec. 19, 1942

"She fairly flashed on the stage and proved an unusually exciting embodiment of the capricious seductive Carmen."

—Newark Evening News, May 7, 1943

IN RECITAL

"The vocal interpretations of Jennie Tourel are not accidental phenomena. They are the products of a musical tradition more ancient, more sophisticated and more continuous than anything available elsewhere in the Western World."

—Virgil Thomson, N. Y. Herald Tribune, March 14, 1943

"This season has probably seldom heard songs presented so beautifully as were those sung at this concert by Miss Tourel."

—N. Y. Times, March 8, 1943

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Applause



Control



Drawing by GEORGE HAGER

By HERBERT F. PEYSER

IN recalling not long ago certain unforgettable features of Tchaikovsky's 'Pathétique' as Wassily Safonoff used to do it I took occasion to point out the absolute spontaneity with which listeners would burst into frenzied enthusiasm at the conclusion of the march as compared with the semi-apologetic hand clappings customary today. I ventured to describe this almost universal restraint exercised after symphonic movements generally, this business of anxiously withholding applause until the end of the entire symphony as an "idiotic convention" imposed by a perverted snobbery and something relatively new in the amenities of the concert hall. My statement, possibly too sweeping, appears in some degree to have been misunderstood, for which reason I should like in the succeeding paragraphs to correct erroneous impressions and, indeed, to consider a little more closely the matter of applause in general. It is a large question, to be sure, with many ramifications and involving numerous factors, psychologic and otherwise.

When I object to the absence of applause after symphonic movements I have reference solely to the silence which is *artificially* dictated. Far be it from me to want perfunctory plaudits at the close of each division of a work. Such noises are really quite as silly, even as odious, as the emotional tension which is forcibly held back out of some false notion of artistic propriety. They do, in truth, prejudice the unity of the composition. Yet it is difficult to lay down hard and fast rules. If the music, or the performance of it, is so beautiful, so moving, so stirring—if it is any of these or all of them—that the listeners are clearly stimulated to give expression to their feeling, then it is preposterous to ask them to wait in silence till the work has been played to its very end. Who knows whether after the last movement the audience will necessarily feel as it did after the first or second or third? The 'Pathétique', as has been pointed out more than once, furnishes a classic instance of just this sort of thing. The cyclonic impact of the march is such as to encourage the hearer to break all bounds of decorum. But the woebegone finale is so burdened with a sense of mortality, of grief past all assuagement that to applaud at its close is—irrespective of how well it has been played—dangerously like noises of pleasure at a death-bed or a funeral. Not every symphony, of course, is built on such lines, with emotional issues so clearly drawn. Even so, it often happens that the reactions of an audience are not after the last movement what they may conceivably have been after the first or the second. In such cases applause at the close will not necessarily make up for what the hearers felt earlier but at that time failed to express.

Some Fashions in Applause

Curiously enough, there are fashions in applause. In America, the convention of refraining from it after individual symphonic move-

ments is a comparatively new development. It was more the exception than the rule when I went abroad in 1930. The change came some time between then and the outbreak of the present war. There has been something of an evolution, also, at the opera. One does not have to be extremely old to remember when it was as good as impossible to hear the orchestral postlude of an aria. Today such postludes are still sometimes inaudible (only very recently some indignant operagoer wrote a letter to one of the newspapers complaining that applause had deprived him of the concluding measures of the first act of 'Pagliacci' because the public was bent on acclaiming Mr. Martinelli the very moment he finished Canio's lament).

I cannot believe that the injunction to refrain from applause until the music stops, which the Metropolitan prints in every program, actually restrains those people who feel like beating their palms. It seems to me that the credit (when there are grounds for credit) belongs rather to certain conductors. It is now possible, for instance, to hear the beautiful bars that follow Aida's 'O Patria mia'. This is due to the fact that the conductor simply has the good sense to stop the orchestra till the audience has done its applauding and not to play those closing measures till the noise has subsided. In some cases this procedure is possible, in others it is not. The conductor may not be able to exercise as much control over the applause of an operatic audience as he can (if he so chooses) in the concert hall. But he is by no means as helpless as some may picture him.

Singers Could Do More

The singer, for his part, could do more than he does. Take the case of the Don Ottavio arias in 'Don Giovanni'. Somehow the public has learned more or less that Mozart has supplied both 'Il mio Tesoro' and 'Dalla sua pace' with exquisite instrumental endings of some length. Formerly these were utterly ruined for us. Nowadays we generally are permitted to enjoy them. Perhaps to some extent the Metropolitan tenors deserve credit for this. For they do not begin to move toward the exit until the final notes of these postludes are reached. But let them take a single step too soon and all would be lost.

As a matter of fact, singers could, if they wished, serve the composer much more handsomely than they do. If they cared sufficiently for music *as such* they might by the simplest of means restrain their hearers. If a vocalist really wants an audience to hear the orchestral phrases that follow his last tones he can ac-

complish this end by the simple expedient of a warning gesture of the arm or even of the hand or finger. It is astonishing how infallibly a crowd responds to such a monitory sign. To be sure, an action of this kind amounts to stepping out of the character. But does a singer step out of his role any the less when he takes a bow or otherwise visibly acknowledges plaudits? Unless an artist is so completely the slave of his own vanity there are definite ways in which he may, by his earnestness or the strength of his personality, control and even cow his hearers.

Now take the case of the concert artist—conductor, singer, pianist, violinist. He can, if he wishes, dominate the audience and regulate its applause if anything even better than his colleague in the operatic theatre. Let us imagine a conductor, who, for one reason or another, absolutely wishes his auditors to maintain silence at the close either of a complete work or only of a symphonic movement. Should he have reason to fear the outbreak he does not desire he can, generally, stifle it in the bud by keeping his arms lifted or, at need, extending a hand or a finger. It is comparatively rare that a gathering, thus admonished, regains the will to assert its feelings once the conductor's arms are lowered. It is that conductor's business to decide whether or not the public is justified in its desire to express itself—in short, whether its response is merely routine politeness or an expression of enjoyment it is foolish to repress.

A Question of the Need of Applause

There are symphonic movements, as I have already indicated, which seem by their content and character to call for such applaudive expressions, others which discourage them and still others that can stand either kind of reaction. To my mind very little is gained by the absence of plaudits after, let us say, the first movement of the 'Eroica' or the Fifth, or after the opening divisions of the First and Fourth of Brahms (always assuming the performances are good). But there is so little actual need of applause after the third movement of Brahms' First that the majority of conductors, guided by a correct instinct, do not even wait for it. Personally I strongly resent any kind of interruption (for that matter, even a trifling pause) between the slow movement of the Ninth and the wild shriek which opens the finale. There is, I believe, something so intensely programmatic about these pages that a wait just a shade too protracted shatters the spell of its tense drama. But any break be-

(Continued on page 29)

IN this article Mr. Peyser points out what opera singers, conductors and recitalists can do, if they sincerely want to prevent disturbing handclapping that interrupts or mars their performances.

In the Merry Month



Nelson Eddy with His Co-star, Susanna Foster, in the New Film, 'Phantom of the Opera'. William Tyroler, Former Metropolitan Repetiteur, Who Was in Charge of Choral Work for the Film, Is at the Left, and William Wymetal, Former Metropolitan Stage Director, Who Directed the Opera Sequences, Is at the Right

James Melton and Jean Tennyson Meet Officers of the Waves at the Women's Military Service Club in New York



Eileen Darby



Arsene Studio
Conrad Thibault Shops à la Ration Cards for Groceries



Genia Nemenoff and Pierre Luboshutz Give Black Key a Private Concert



Ellen Ballon and Her Shoe Collection, a Solution for the Problem of Stamp 17



Left: Louis Kaufman and a Portion of His Collection of Pre-Columbian Pottery Sculptures

Floyd Faxon



Walter Cassel Rehearses for His Attentive Fox Terrier, Lucky



Stell Andersen and Esther Morgan McCullough Discuss Plans for Lecture Recitals in North Barrington, Vt.



Earl Wrightson and His Daughter, Wendy, in Central Park



Left: Mary Becker Feeds a Couple of Hungry Park Denizens

PHILHARMONIC SIGNS YEAR-ROUND RADIO CONTRACT WITH SPONSOR

Union Difficulties Disappear as Contract Is Signed after U. S. Rubber Co. Underwrites Weekly Sunday Afternoon Broadcasts—Five Players Re-instated—Van Doren for Intermission Feature

THE board of directors of the New York Philharmonic-Symphony Society has approved a contract with the United States Rubber Company for commercial sponsorship of the orchestra's Sunday afternoon concerts on a year-round basis, it was announced on May 5. The first broadcast under this arrangement will take place on May 23.

Subsequently, a joint statement was issued by Marshall Field, president of the society, Artur Rodzinski, the orchestra's new musical director, and Jacob Rosenberg, president of Local 802 of the American Federation of Musicians, announcing an agreement covering contracts with orchestra members which stipulates a 28-week season for 1943-44 and an increase in the minimum wage from \$90 to \$100 a week.

The statement also disclosed that, upon the request of Dr. Rodzinski, the board of directors has reinstated five of the fourteen members of the orchestra formerly scheduled for dismissal, and that arrangements have been made "to establish an Advisory Committee of the Orchestra, to include a number of its first desk men, which will be in frequent conference in an advisory capacity with the musical director on all orchestral matters."

The orchestra's pension fund also came in for discussion and, according to the statement, "it is now felt that the fund should be increased by contributions from the musicians and that a new pension plan be developed which will create fixed rights to members of the orchestra under given circumstances."

Bruno Walter will conduct the first two broadcasts. Artur Rodzinski, the orchestra's new musical director, will not take the baton until the opening of the regular season in October, and, until then, the broadcasts will be under the direction of various guest conductors.

"Invited" Audience for Summer

The contract calls for fifty-two concerts a year by the orchestra's full complement of 104 musicians to be heard from 3:00 to 4:30 p.m. Sundays over the nation-wide network of the Columbia Broadcasting System. Columbia has been broadcasting the regular Sunday concerts of the orchestra for the last thirteen years as a sustaining feature; this will be the first time that Philharmonic-Symphony concerts have been sponsored commercially. The contract will not affect the or-

chestra's regular twenty-eight-week Winter season nor the Summer series in Lewisohn Stadium. Broadcasts will originate in Carnegie Hall and until Oct. 10, admittance will be by "invitation" only. Tickets may be obtained from the sponsor.

Actors to Participate

A novel departure in the broadcasts will be an intermission feature, to be known as "Our American Scriptures," presided over by the historian and literary critic, Carl Van Doren, which will recreate the atmosphere and scene in which memorable American utterances were delivered. Well known actors will participate in these interludes. The first, on May 23, will be Fredric March, who will recite Lincoln's farewell address to his fellow-townsmen at Springfield, Ill.

In announcing the radio contract to the annual meeting of the Philharmonic-Symphony Society on May 10, Marshall Field, president and chairman of the board of directors, said, "This sponsorship by the United States Rubber Company, through the good offices of the Columbia Broadcasting System, leaves the Society free artistically to carry out its musical plans at the highest possible standard, while providing financial assistance. It is not too much to say that this assistance comes at a time in the affairs of the Society when the need is great and where some such help was necessary if the organization was to go forward."

Local 802 of the American Federation of Musicians, at the request of Calman Fleisig, chairman of the shop committee, has withdrawn charges filed against Dr. Rodzinski in connec-

NEW CONCERTMASTER FOR PHILHARMONIC

John Corigliano, Former Assistant to Piaastro, Appointed in His Place

John Corigliano will be concertmaster of the New York Philharmonic-Symphony next season, succeeding Mishel Piaastro, who has occupied that position since 1931. Mr. Corigliano, born in New York in 1901, has been assistant concertmaster since 1935. In addition to his duties at the first desk of the violins, he will appear as soloist with the orchestra during the season, according to an announcement by the Philharmonic-Symphony Society.



John Corigliano

tion with his dismissal of fourteen musicians. In asking the withdrawal, Mr. Fleisig said he was acting "in the interests of a speedy and effective settlement of the suit."

Reviewing the 101st season just concluded, Mr. Field disclosed in his annual report that the deficit for the season was \$130,504. Operating expenses were \$648,500. An increase in single ticket sales from \$61,000 to \$98,000 was not sufficient to offset an initial loss of \$51,000 in season subscriptions, so there was a general decrease in receipts of \$14,000. Attendance figures for the 104 regular subscription concerts show 238,658 for the past season as compared to 264,089 for 1941-42, or 78 per cent of capacity as against 87 per cent previously.

Although the future of the Philharmonic-Symphony concerts was somewhat beclouded of late, subscribers have voluntarily sent in renewals amounting to about 24 per cent of the entire subscription sold last season. "The society will now be able to issue to its subscribers a prospectus of the coming season and it is hoped that their response will be as generous as in the past," said Mr. Field.

GALLO PLANS SERIES FOR CENTER THEATRE

San Carlo Company to Present Seventh Festival of Opera May 26-June 6

The San Carlo Opera Company, Fortune Gallo, general director, is scheduled for its seventh Spring festival at the Center Theatre, Rockefeller Center, from May 26 through June 6.

During the engagement several artists new to the San Carlo ranks will appear. Carlo Peroni has been engaged as chief conductor and the San Carlo Opera Corps de Ballet will again be seen.

George Schick, Czech conductor, has been engaged by Mr. Gallo. He will make his New York debut during the twelve-day season. Mr. Schick in 1940 directed a series of operas at Covent Garden in London. He was conductor of the Prague Opera from 1933 to 1938 and directed in Trieste. He made his first appearance in America on Easter Sunday with the San Carlo Opera Company at the Boston Opera House.

KOUSSEVITZKY AWARDS

Stravinsky, Bartok and Schuman Receive Symphonic Grants

The Koussevitzky Music Foundation, founded in 1942, in memory of Natalie Koussevitzky, approved at its annual meeting awards for symphonic compositions to be written by Igor Stravinsky, Bela Bartok and William Schuman.

The Foundation also authorized grants for chamber music compositions to two young American composers, William Bergsma, at the Eastman School of Music, and Robert M. Palmer, an instructor at the University of Kansas.

The directors of the Foundation authorizing these awards are Dr. Serge Koussevitzky, Richard Burgin, Aaron Copland, Dr. Howard Hanson, Mrs. Charles E. Mitchell and Gregor Piatigorsky.

Harris to Write War Symphony

Roy Harris has been commissioned by Mark Woods, president of the Blue Network, to write a symphony to be played by Serge Koussevitzky and the Boston Symphony, it was announced on May 17. His sixth symphony, it will be a choral work, the composer said, related to the Lincoln era as of special significance in these war times.

20-WEEK SEASON FOR METROPOLITAN

Monday and Saturday Opera Series Extended—Lowered Prices to Continue

The Metropolitan Opera Association will extend its 1943-44 season to twenty weeks, according to an announcement by Edward Johnson, general manager, thus increasing the customary season of recent years by four weeks and giving New York the longest opera season it has had since 1932-33.

The extension will apply, however, to only the Monday night and the Saturday afternoon series. The Wednesday, Thursday and Friday series will continue to be sixteen weeks, but the popular Saturday night series will be increased from fourteen to eighteen weeks. The three mid-week series and presumably the Saturday night series will be distributed through the whole twenty-week period according to a schedule not yet divulged.

This plan, the management believes, will lend a desirable flexibility to the performance scheme by scattering open dates throughout the season which could be used for special performances, benefits, out of town engagements or rest intervals for the company.

Monday and Saturday Popular

The Monday night, Saturday afternoon and Saturday night series were chosen for extension because they have proved to be the most popular from the box office viewpoint. This arrangement also provides four additional Saturday afternoon broadcasts for radio listeners. The season will begin Nov. 22 and continue through April 8, 1944.

The present reduced price scale for tickets will be maintained. Season tickets will range from \$1 to \$5 per performance as heretofore. In a letter to opera subscribers and patrons, the management said:

"Having proven last season that it was possible to overcome most obstacles born of the war, Mr. Johnson is sanguine of the artistic promise of the season to come; and he wishes to thank Metropolitan subscribers and also the opera-minded public which so generously attended our performances last season."

Opera Broadcasts Win Award

The Metropolitan Opera's Saturday afternoon broadcasts won the first award of the Women's National Radio Committee as the musical program best serving the war program in the last year. The announcement was made at the final 'Victory Rally' during the intermission of 'La Traviata' broadcast on April 24. Lawrence Tibbett, Metropolitan Opera baritone, was chairman of the rally. He gave a summary of the rallies of the season. Mrs. Joseph R. Truesdale, president of the Metropolitan Opera Guild, was hostess.

'Doodle Dandy' Released for Groups

"Doodle Dandy of the U. S. A.", the Saul Lancourt play which had 153 performances and travelled 20,000 miles, has been released for non-professional production. The Dramatists Play Service has concluded arrangements with Junior Programs, Inc., the producers, and Musette Publishers, Inc., the publishers, to make the play and the Elie Siegmeister music available to amateurs throughout the country. Despite the fact that the production will tour again next season, no restrictions have been placed upon local groups wishing to produce the play.

MEPHISTO'S MUSINGS

Dear Musical America:

Now, let us all pause and sigh. This is our nostalgia hour. To make our melancholia acutely complete I must tell you how memories of the late lamented Beethoven Association were vividly recalled to the minds of former members one day recently when the Public Library formally opened its Beethoven alcove, in which are many treasures and mementos that were the property of the association.

Curt Sachs of the Library, in introducing Harold Bauer as the principal speaker, pointed out that the occasion also marked Mr. Bauer's seventieth birthday, and this brought from the pianist a series of reminiscences about the early days of the association, some of which he stated had not been previously revealed. The spark which set it all off in the pianist's consciousness was, he said, his witnessing of a meeting between Pierre Monteux, the Frenchman, and Fritz Kreisler, the Austrian, just before the end of the last war. Both gentlemen, artists and scholars, but on opposing nationalistic sides, drew themselves up and greeted each other rather coldly.

"I was shocked," declared Mr. Bauer, "that musicians should be thus alienated. I carried the idea with me up to Maine that summer, and spoke first to Frank Damrosch about a manifesto of solidarity, friendship and devotion to art which all musicians should profess. Then I talked to Josef Hofmann, Kreisler himself, Ossip Gabrilowitsch and several others and the idea began to come to life. That it was not actually born for almost a year may be attributed to the fact that societies are somewhat like human beings."

This period of gestation over, the Beethoven Association was formed in New York in the winter of 1919. Its original aim, as you will remember, was to give chamber music by the master, and when his songs were later added, this brought forth "a burst of blasphemy from a great artist," Mr. Bauer recalled.

"None other than John McCormack, after he had so beautifully sung in one of our concerts, walked off the stage and shouted, 'G— D— Beethoven!' " Mr. Bauer said. "All the singers were in consternation at having to do

this difficult music. Reinald Werrenrath even formed an Anti-Beethoven Society."

* * *

Associated with the pianist in the early venture were three men to whom he paid high tribute. "Without Frank Damrosch, Louis Svencenski (at that time violist with the Kneisel Quartet), who took on the hardship of being secretary, and Oscar Sonneck, who was responsible for the building up of the music library of the Library of Congress and the Beethoven Association's own library, we could not have gone on. I was the man who had to go out and get members. After a while, I thought some one else should do it, so I called a directors' meeting. It was during those cursed prohibition days and at great expense and trouble I secured a couple of bottles of wine to lubricate the proceedings. It worked, for they appointed a board of regents. But next year I was back in harness again.

"I want to pay my respects also to two other invaluable gentlemen. Franz Kneisel, who had just vowed never to appear in public again, was persuaded to conduct one performance. And Rubin Goldmark taught me how to conduct a meeting.

"Harold, my boy," he said, 'just go, before the meeting, to all those who you know will oppose you and tell them certain things which have to be done—only tell them exactly the contrary to what you want. Then you know they will contradict you in the meeting. In the meantime, line up the ones favorable to your ideas, and you'll get things done.'

* * *

"Now," said Mr. Bauer with a twinkle, "I approach my close, as Lady Godiva said at the end of her long ride. I want to tell you of the time I visited Vladimir De Pachmann on his seventieth birthday. He said to me, 'Time to go. Pretty soon. Seventy years!' Then, as he began to weep: 'What will they do without me when I'm gone?'"

Mr. Bauer's own three-score-and-ten sit lightly upon him, as he demonstrated later, when he played with Bronislaw Huberman Beethoven's F Major Sonata in brilliant fashion. Needless to say, there was lots of applause, and the former members, including Walter Damrosch, Edgar Stillman Kelley and Francis Rogers among them, had a wonderfully sad session. "Good old days" was on everyone's lips and in everyone's heart. Perhaps the Beethoven Association will never really die. At least, you may find many of its essential adjuncts in that library corner any time you feel in need of a spell of deep despondency over the days that are no more.

* * *

Some tall travel tales are being told these days—like that of a very short violinist who made three round trips between New York and Philadelphia without moving from the place where he was standing in an aisle, thinking all the while that he was on his way to Chicago. He only discovered that he was merely shuttling back and forth when the many soldiers who came and went, and whose greater

height and bulk obscured him from the conductor, finally gave way to a group of Waacs, who were talking eagerly about going to New York.

What happens to individuals, however, is picayune stuff, compared to the catastrophic misadventures of some of our musical organizations. Your Cleveland correspondent, Wilma Huning, has passed on for your profound consideration a few details concerning the experiences of her town's orchestra which must have made its recent tour a succession of headaches for Manager Carl J. Vosburgh. In one instance the baggage car was missing. In it were the

lers, came to the concertmaster, Joan Field, with the alarming news that the music trunk hadn't arrived. Did she think that she and a few others could play "the show" from memory, the conductor asked the concertmaster.

Though appalled by the prospect, Miss Feld pluckily said they could try. Try they did, and they succeeded in going through the entire program without a note of music in front of them. The audience was a huge one of several thousand, and when its members found out what was happening, Miss Field was called to the stage to take some bows of her own and there was plenty of applause for the other

SCHERZANDO SKETCHES No. 138 By George Hager



"Well, I have to get in the mood before I can write a war song!"

instruments and the music. Now what was an orchestra to do in a situation like that? A hurried survey was made of the instruments and the music repertory of the Charlotte (North Carolina) High School. There was a concert. The audience, incidentally, was reported as the largest in the history of the local concert course.

Little things like standing up in a baggage car, or having to spend twenty-three hours in making a relatively short trip, or going without diner or sleeper accommodations could be taken for granted. But playing in pitch darkness was something at least slightly out of the ordinary. It was in Greensboro (same state as above) that a surprise blackout was ordered just as the concert began. The musicians went ahead from memory with Kern's 'Showboat' Scenario; then accompanied the audience in an impromptu "Sing".

There was, it seems, one cancellation. On the way to Richmond, a freight train wreck tied up traffic for four hours and the orchestra just couldn't play its date in the Virginia capital.

* * *

Then there was the Jam Session that saved the day for the Ballet Russe in Dayton recently. The ballet's train was very late and a few minutes before the performance, the conductor, Franz Al-

musicians. What did they have to play? The program for the evening was 'Snow Maiden', music by Glazounoff, 'Sheherezade' by Rimsky-Korsakoff, Copland's 'Rodeo' and 'Pas de Deux Classique' to something or other by Tchaikovsky. No one of us can be certain that nothing of the kind ever happened before, but we can be sure that Mr. Allers, Miss Field and the other musicians are devoutly hopeful that it will never happen again.

* * *

Nothing like a bit of changing about, now and then! Next year, the Town Hall award will be made on the basis of the newspaper reviews, instead of recommendations solicited from the critics. This year, three critics were asked to do the judging and this raised objections among their fellows, with the result that the award was made under the old system of recommendations, though the three reviewers had recommended that no award be made. I wish the Town Hallers luck—but I am glad it is their committee and not I that is going to have the job of reading all those dreary clippings, submits your

Mephisto

ALBERT STOESSEL DIES WHILE CONDUCTING

Collapses at Academy of Arts and Letters During Performance of 'Dunkirk'—Led Oratorio Society for Twenty-two Years—Directed Worcester and Chautauqua Seasons

ALBERT STOESSEL, conductor, composer and violinist, collapsed and died on the auditorium stage of the American Academy of Arts and Letters on the afternoon of May 12. He was conducting a performance of Walter Damrosch's 'Dunkirk', a ballad with words by Robert Nathan, at the annual ceremonial and presentation of awards by the National Institute of Arts and Letters. Dr. Damrosch, who is president of the Academy, was at the piano, Hugh Thompson, baritone, was soloist, and fifteen members of the New York Philharmonic-Symphony were participating.

A distinguished audience of 500, including Mrs. Stoessel, Elmer Davis, director of the OWI, who had just completed an address, and twelve award winners in the fields of music, art and literature, witnessed the tragedy. A physician in the hall rushed to Mr. Stoessel's aid, but the forty-eight year old conductor had apparently died almost immediately of a heart attack. Just before the performance he had complained of pain in his chest, but seemed in good health.

Succeeded Damrosch

Mr. Stoessel had been conductor of the New York Oratorio Society since the relinquishment of that post by Dr. Damrosch, who had invited the young man to become his assistant after the last war. He was musical director of the Chautauqua Institution and of the Worcester Festival and in 1930 joined the faculty of the Juilliard Graduate School, conducting its opera and symphony performances. He also taught conducting. Among his pupils was Dean Dixon.

Born in St. Louis on Oct. 11, 1894, Mr. Stoessel first studied music in that city. At the age of fifteen he entered the Royal Academy High School of Music in Berlin as a violin student with Emanuel Wirth and Willy Hess. After graduating from the school he became a member of the Hess String Quartet and also appeared as soloist in Germany, Holland and Switzerland.

American Debut in St. Louis

His American debut as a violinist was with the St. Louis Symphony in 1915. He served as a lieutenant during the first World War, becoming bandmaster of the 301st Infantry Regiment. He was director of the A.E.F. bandmaster's school in France after the armistice. Dr. Damrosch met him there and brought him to New York as assistant director of the Oratorio Society. He succeeded Dr. Damrosch as conductor of the Society in



Albert Stoessel

Jas. Abrecht

1921 and became music director of the Worcester Festival in 1925 and the Chautauqua Institution in 1928. He also conducted the Bach Cantata Club of New York. As a violinist he toured in the United States with

Enrico Caruso. He later restricted his playing to performances of chamber works.

In 1923 he established and directed the Music Department of New York University, from which

he received his Master's degree. He joined the faculty of the Juilliard Graduate School in 1930, and for five years directed the Westchester County Music Festival.

Mr. Stoessel is credited with conducting the first uncut performances of Bach's B Minor Mass and 'St. Matthew Passion' in New York. He appeared as guest conductor of several major orchestras in the United States, including the Boston Symphony and the New York Philharmonic-Symphony. He presented over twenty-five operas at the Juilliard Graduate School, several of them premieres, including his own 'Garrick' in 1937.

Honored by French Government

The French Government made him an Officier d'Academie et Instruction Publique with the Silver Palm. He was a member of the American Music Guild; the Franco-American Musical Society; the Beethoven Association of New York; the Town Hall, Century and Bohemian clubs; and the American Society of Composers, Authors and Publishers.

In addition to the comic opera, 'Garrick', Mr. Stoessel's compositions include: 'Suite Antique', for chamber orchestra; 'Cyrano de Bergerac', a symphonic portrait; 'A Festival Fanfare', for chorus and orchestra; 'Hispania Suite', 'Minuet Crinolin', 'Song of the Volga Boatman', and early American Suite for orchestra; Concerto Grosso for strings and piano; 'Hymn to Diana', 'A Lover and His Lass' for chorus; and chamber music. He was the author of 'Technique of the Baton', published in 1919.

Besides his widow, formerly Jane Pickard, Mr. Stoessel is survived by two sons: Edward Pickard Stoessel and Frederick Stoessel. The elder is in the Army. Also surviving are his father, Albert Stoessel, Sr.; a sister, Mrs. Robert Saltmarsh, both of New Bedford, and a brother, Walter Stoessel.

Funeral Service Held

The funeral service was held for Mr. Stoessel in St. Thomas's Episcopal Church on the morning of May 15. One thousand persons heard the full Episcopal service conducted by Rev. Dr. Roelif H. Brooks. Dr. T. Tertius Noble was at the organ.

The honorary pallbearers were Dr. Henry Sloane Coffin, Dr. Paul E. Scherer, Oscar Wagner, John Erskine, Ernest Hutcheson, Dr. Damrosch, Albert Spalding, Arthur Judson, Arthur Shepherd, Joseph Priaux, Hamilton Wood, George A. White, Walter Howe, Arthur E. Bestor, Philip James, Albion Adams, Hugh Potter, Harrison Potter, Dr. Noble, Alfred Greenfield, Ralph Norton, Alfredo Valenti, Felix Salmond, Evan Evans, Sir Thomas Beecham, Edward Johnson, Charles Kullman, Frederick Jacob, Harold Morris, Wilfred Pelletier, Dr. Harry Woodburn Chase, George A. Wedge, Theodore Steinway, Georges Barrere, Carl Engel, Deems Taylor, Douglas Moore, Werner Justen and James B. Munn.

Mr. Stoessel was buried May 17 in the family plot in Rural Cemetery, New Bedford, Mass.

ERIC SEMON DIES SUDDENLY AT 61

Manager Long Associated with European Firms Came to New York in 1938—Represented Metropolitan in Europe

AFTER an illness of several months, Eric Semon, concert manager, who had been for more than twenty years the European representative of the Metropolitan Opera as well as managing his own firm, died suddenly of a heart attack in his New York home on May 19. He had been in this country since 1938.

Born in Berlin in 1882, Mr. Semon was a school mate of Werner Wolff and through his acquaintance joined the famous Wolff-Sachs Concert Direction about 1912, after a short career in business. This bureau was the largest in Europe at the time. In 1921 Mr. Semon began his association with the Metropolitan Opera, and was responsible for bringing to New York many noted artists throughout the succeeding years including Kirsten Flagstad, Lauritz Melchior, Lily Pons, Marjorie Lawrence and Dusolina Giannini. He also arranged for American concert tours of such notables as Marian Anderson, Lotte Lehmann, Vladimir Horowitz, Joseph Szigeti and many others. Of recent years he was also interested in furthering the careers of young American artists and arranged appearances throughout the Americas for several.

In 1933, in association with Dr. Paul Schiff and Fritz Horwitz, he set up the Organisation Artistique Internationale in Paris, and the firm represented the world's great artists not



Eric Semon

only in Europe but also in the Americas, Australia, the Far East and South Africa.

He came to the United States in 1938 and started his own bureau. For the past seven years he worked in co-operation with the NBC Artists Service, now the National Concert and Artists Corporation. He is survived by his widow, Hilde, and by two sons, Gerard, a private in the United States Army, and Thomas, a student at Columbia University. Funeral services were to be held on May 23 at the Park West Funeral Parlors. Mack Harrell, baritone, was to sing at the services.

AMERICAN "FOLK OPERA" DEPICTS DUST BOWL

Ernst Bacon's 'A Tree on the Plains' Presented at Brander Matthews Hall—Book by Paul Horgan Is Story of Cowboy Life

By OSCAR THOMPSON

AMERICAN folk opera might be Indian, it might be Negro, it might be Colonial or it might be Cowboy. All have been tried, without significant success. True, Cadman's 'Shanewis' presented an Indian heroine on the stage of the Metropolitan for two seasons, Hanson's 'Merry Mount' pictured there a conflict between early American puritans and cavaliers, and Gruenberg's 'Emperor Jones' followed a former Pullman porter through his agonized final flight from his rebellious subjects. But none of these were folk operas. Neither is Gershwin's 'Porgy and Bess'. Herbert's 'Natoma', deKoven's 'Rip van Winkle', Cadman's 'Witch of Salem' and various others that might be named were efforts along the same lines as Puccini's 'Girl of the Golden West'. The aim was romantic or tragic opera and—irrespective of Indians, Negroes, Colonials and Cowboys—not folk opera. No one of these works turned to the folk spirit to express America, as Smetana's 'Bartered Bride' expressed his native Bohemia. Away from the opera houses and large theatres, however, have been many experiments. They have not flourished. There has been no American 'Bartered Bride'.



Ernst Bacon

In the first week of May the trail of the folk-opera pioneers led to Brander Matthews Hall at Columbia University. There, in closing its 1942-43 season, the enterprising organization known as the Columbia Theatre Associates produced 'A Tree on the Plains', with book by the novelist Paul Horgan (now on duty as an Army captain), and music by Ernst Bacon, dean of the College of Music at Converse College at Spartanburg, N. C. Four public performances were given, beginning with the evening of May 5. These were preceded by a preview on May 4 for the League of Composers, which commissioned the work. The real premiere, however, was at the Spartanburg May Festival in May of last year.

Setting Is Ranch in Southwest

'A Tree on the Plains' comes within the cowboy category. It also can qualify as folk opera, if—and this is the rub—it can qualify as opera. There is little of story and less of dramatic tension. But there is a locale—a homesteader's ranch in the Southwest in a time



The Setting for Ernst Bacon's 'A Tree on the Plains', Showing Henry Blanchard as Pop (Center) and Herbert Norville as Jeremiah (Bearded Figure, Left Center)

of drought—there are speaking and singing characters, who can be accepted as representative of ranch life—and there are episodes such as a rough-and-tumble fight and a cowboy's long-delayed bath (the latter with the help of his erstwhile fistic opponent, who pours a bucket of water over him) that at least give a measure of animation to the slender and mostly static plot. Lou, a cowhand, loves Corrie Mae, who longs for a glimpse of city life. Her brother, Buddy, who busies himself playing a clarinet, encourages her in this, which makes things just that much harder for Lou, with the result that there is some highly uncomplimentary language (including the appellation that among cowboys must be accompanied by a smile) and the rough-and-tumble already referred to. But there is much more about the death and funeral of Corrie Mae's Grandpop.

The curtain rises on Lou at work nailing the lid on the departed elder's coffin, surely a lugubrious beginning. The neighbors assemble and when it is learned that the Reverend has been detained elsewhere, Corrie Mae's Pop conducts the services with generous interlardings of "Amen". Mom has still another serious crisis on her hands—how to keep alive a devotedly tended little tree that is the only sprig of vegetation in sight. Since the tree gives the opera its title, it must be presumed to be symbolical of the struggle of the homesteaders in a land parched for lack of rain. Eventually the rain comes and with the help of Mr. Bacon's music its arrival represents the most dramatic moment of the very sketchy little play.

Partly Spoken, Partly Sung

There are two acts, both with the same set, picturing the dust bowl home of Pop, Mom and Corrie Mae. The first fight takes place midway in the first, after the long funeral proceedings, and the coming of the rain ends the act. The cowboy's bath is about all that really happens in the second, though the Reverend finally arrives and agrees to tie the knot for Lou and Corrie Mae. Otherwise the final chapter consists of a succession of songs;

so far as construction is concerned, it smacks of old time vaudeville or the flimsiest kind of musical comedy rather than of opera, folk or otherwise.

The dialogue is partly spoken, partly sung, with music accompanying much of the talking. There is a fairly successful effort to achieve what Massenet has done so remarkably well in his 'Manon'—the merging of speech and song so that one drifts into the other unceremoniously and with little of fuss and feathers. The trouble is not with Mr. Bacon's musical handling of this particular problem, or of various others that have been less satisfactorily met. It is with Mr. Horgan's lines, which run the gamut from the naive to the grandiloquent and from cuss-words to highfalutin' poetics that ring false in the mouths of his characters. Librettist and composer have had as their avowed purpose the idea of making us conscious of "the nobility of simple lives". But the "simple" and the "noble" are not of a piece in their execution of the plan. The "naturalness" of the results is patently artificial.

Music Is Agreeably Lyrical

Mr. Bacon's music is distinctly better than the text he has set. Some of it has a folk suggestion, some not. As an instance of the first, a lively ensemble is built upon 'Froggie went a courtin''; of the second, the rain finale of the first act. There is an

extended prayer of hymntune character. Mr. Bacon's gifts as a song writer were discovered long before he wrote 'A Tree on the Plains'. They are put to generous uses in this score, and while it lacks dramatic thrust, it abounds in engaging lyricism. He knows how to write for voices and his parts are all readily singable. His orchestra, too, is well utilized, with interesting bits of commentary and flashes of color. Two pianos and an electrical organ were part of the instrumental ensemble in these performances.

The singing was generally acceptable and the acting was not too bad, though both could have been more professional. Hannah Walker, a Converse student who sang the role of Corrie Mae at the Spartanburg premiere, appeared in the same part in New York. Mina Hager, favorably remembered as a concert singer of more than ordinary interpretative gifts, gave a professional account of Mom. Ted Uppman sang Lou well and William Gephardt was amusing as Buddy. The Pop of Henry Blanchard and the Jeremiah of Hubert Norville were presumably what they were intended to be. Douglas Moore—none other than the composer who is executive officer of Columbia University's music department—contributed an adroitly humorous impersonation of the Reverend. Charles A. Cook was a neighbor. Nicholas Goldschmidt conducted. Milton Smith was the director. John L. Love designed the atmospheric setting.

Church Forces Present New Opera

McK. Williams and Young Collaborate in Production of Joint Work About Florence Nightingale

FLORENCE NIGHTINGALE has been commemorated in verse and prose, by painters and sculptors and more recently in the heroism of nurses from Corregidor to North Africa. She has been as dear to America as to Britain from the days of Longfellow's tender tribute to the present. It is natural and timely, therefore, that a new American opera should deal with her life and work.

David McK. Williams, musical

director of St. Bartholomew's Church, has composed a dramatic and often stirring setting of a libretto by Leonard Young, drama director of the Church's Community House. The church choir and soloists, assisted by a small orchestra and directed by the composer, presented the new work in the Community Auditorium on May 3, 4, 5, 6 and 7 for the benefit of several worthy causes sponsored by St. Bartholomew's.

Mr. Young, who also directed the production, conceived Miss Nightingale as something between the sentimental mid-Victorian picture and the formidable, efficient, founder of modern nursing. He added

(Continued on page 54)

Nation's Symphonic Diet Subject of Survey

By RONALD F. EYER

IF you were an average attendant at the average symphony concert during the season just concluded, it is probable that your favorite composer is Ludwig van Beethoven, notwithstanding the fact that your favorite compositions in all symphonic literature are Tchaikovsky's Fifth Symphony and the Overture to Wagner's opera, 'Die Meistersinger'. You like Beethoven's Seventh Symphony almost as well, however. More, it is likely that your favorite vehicle for soloists is Beethoven's Fourth Piano Concerto; that your taste runs heavily to the Russian savor in contemporary music, and that you are apathetic, on the whole, about the music written by American composers.

These and a number of other instructive facts are disclosed in a survey undertaken recently by MUSICAL AMERICA to determine the texture and trends, if any, in the repertoires of typical American symphony orchestras during the past season and thereby lay down bases for speculation, and perhaps a conclusion or two, on the "state of the nation" symphonically. The programs of nineteen of the leading symphony orchestras in the United States were examined, the latter deliberately chosen from among the minor as well as the major ensembles in order to exhibit a true cross-section of current performance records and to insure representation for every section of the country.

The objection will be raised at once that, since conductors, not attendants, choose symphony programs, such a survey cannot be an accurate criterion of the public taste. It will be said that conductors play what they please and that audiences can only like it or lump it. Theoretically, yes; actually, no. Conductors have as good an ear as any other public performer for applause, and they have just as keen a desire to win public approbation. Furthermore, they like their jobs and want to keep them, and they are fully aware that they won't keep them long if their musical offerings incur, with any consistency, the displeasure of their audiences. The customer, in the concert hall as elsewhere, is always right. Audience polls, taken from time to time by some orchestras, prove the point conclusively as will be shown here presently. It seems perfectly clear that most symphonic programs are chosen with a discerning eye on the box office and to that extent, at least, are representative of the public taste, always assuming, of course, that there is such a thing as public taste.

Orchestras on Parade

But let us proceed to the statistics. The nineteen orchestras co-operating in the survey were the New York Philharmonic-Symphony, the Philadelphia Orchestra, the Rochester Philharmonic and the Baltimore, Boston, Chicago, Cincinnati, Columbus (Ohio), Indianapolis, Grand Rapids, Harrisburg, Minneapolis, National (Washington, D. C.), NBC, New Haven, Pittsburgh, St. Louis, San Francisco and Seattle symphonies.

During the past musical season, these orchestras gave 1,398 performances of 710 works by 242 different composers. Of the 710 works a little over 16 per cent were written by American composers. Since we are concerned at present with the general repertoire only, special consideration will be given the position of the native product, as established by this survey, in a later issue of MUSICAL AMERICA.

As noted before, the two most-performed works, and thus presumably the most popular, were Tchaikovsky's Fifth Symphony and Wagner's 'Meistersinger' Overture. They were played twelve times each by as many different orchestras. The perennial favorite of the Russian master is a rather lonely darling, however, for Tchaikovsky's output as a whole ranks far below it. In the company of his peers, Tchaikovsky drops to fourth place in

Analysis of Orchestral Repertoires Shows Beethoven Most Popular Composer—Tchaikovsky 'Fifth' and Wagner 'Meistersinger' Overture Tie as Favorite Compositions—"Big Ten" Also Includes Brahms, Mozart, Bach, Debussy, Strauss, Ravel and Shostakovich

the over-all number of performances of his compositions with a total of 52. Beethoven is crowned reigning composer virtually by acclamation. He had 93 performances. The ubiquitous Wagner becomes heir apparent with 64, and Brahms (54) stands between him and Tchaikovsky (52). Other leading contenders are Mozart (51), J. S. Bach (49), Debussy (41), Richard Strauss and Ravel (32) and Shostakovich (28).

These, then, are the "Big Ten". Musical patriots will be dismayed to find no American among them, although there are two contemporaries—Strauss and Shostakovich—three, if you feel that Ravel belongs in that category. The appearance of young Leningrad Fire Warden Shostakovich in this assemblage of the most august figures in music will be a matter of wonder in some quarters and may conceivably be taken with several grains of salt. The diplomatic flurry over his Seventh Symphony undoubtedly accounted for several of its nine performances and perhaps for some of the eight performances of his Fifth Symphony as well.

Mixed Emotions for Partisans

The hardness of Bach and Mozart will be a source of satisfaction to classicists. The continuing eminence of Wagner as a contributor to the symphonic repertoire will exasperate the purists while it delights enthusiasts, like Ernest Newman, the distinguished British biographer and critic, who consider Wagner one of the greatest symphonists in history. Mr. Newman, in fact, probably will be happy about the whole thing because Beethoven and Wagner stand together at the head of the list as the true father and son in art which he believes them to be. On the other hand, the subordination of Brahms to both Beethoven and Wagner can be nothing but gall to the devotees of the absolute in music.

Again, the sophisticates of abstract modernism who have been assuring us that impressionism is dead, if not actually buried, must seek a new crystal ball in view of the very lively business still being done by Debussy, Ravel & Co. The same goes for Richard Strauss who is widely held to be a living corpse, and a German one at that. Indeed he displays considerably more vitality than Jan Sibelius, seer of the North and long the White Hope of Romanticism in our time, who achieved only 18 performances by our orchestras.

The popularity of individual compositions squares fairly well, on the whole, with the over-all popularity of their respective composers, although a few dark horses emerge here and there and gain an advanced position which their creators could not attain in the generality of composers. Two of Beethoven's works, his Seventh Symphony and Fourth Piano Concerto, tie for second place in the list of most frequently played compositions with 11 performances each.

Beethoven also takes third place with his Fifth Symphony, but he shares the position with Brahms, whose First and Third symphonies had the same number of performances—10. Fourth place came out a tie between eight compositions: the Second and Fourth symphonies of Brahms; Debussy's 'Afternoon of a Faun'; Mozart's 'Haffner' Symphony; Tchaikovsky's Sixth Symphony, Shostakovich's Seventh Symphony and (enter the dark horses) Rachmaninoff's Second Piano Concerto and the Overture to 'Oberon' by Weber.

Each was played 9 times. Fifth place, representing eight performances each, is shared by Prokofiev's Classical Symphony, Shostakovich's Fifth Symphony and Strauss's 'Don Juan'.

Ravel, it will be noted, is the only member of the "Big Ten" who is not represented in the list of most favored works. This is explained by the fact that, while fourteen of his works were performed, all were nearly equal in popularity. His two 'Daphnis et Chloe' suites were most in favor with six playing and the 'Pavane' had four.

Those orchestras which conducted audience polls or gave all-request programs—there were three—turned up no evidence of public taste running contrary to the findings of this survey. The program played by the Baltimore Symphony on March 18 was composed of winners in a 2000-vote audience ballot. These were the winners (in the order of their performance, not necessarily their individual rating): Overture to 'William Tell' by Rossini; Symphony No. 6 by Tchaikovsky; 'Don Juan' by Richard Strauss; Prelude and 'Liebestod' from 'Tristan und Isolde' by Wagner and 'Dance of the Russian Sailors' from 'The Red Poppy' by Glière.

The Philadelphia Orchestra's all-request program on April 29 and 30 brought forth the following favorites: Symphony No. 1 by Brahms, 'Afternoon of a Faun' by Debussy, and 'Death and Transfiguration' by Richard Strauss.

The Audience Speaks

The National Symphony in Washington D. C. obtained some interesting information in answer to a questionnaire distributed to attendants of its "15-30" concerts, so-called because the audiences for these particular concerts are composed of young people between the ages of fifteen and thirty. Their favorite composers were Tchaikovsky and Beethoven (tie) with Brahms and Wagner as runners-up. The list of their favorite compositions was headed by Dvorak's Symphony 'From the New World', Tchaikovsky's 'Nutcracker' Suite, Strauss's 'Death and Transfiguration' and Beethoven's Fifth Symphony.

This poll also disclosed that the young people prefer several short compositions on a program to a few long ones, although they prefer full symphonies to isolated movements. Incidentally, they like pianists best as soloists, with violinists second best.

Patrons of the National Symphony's regular concerts also had a chance to express some preferences. Their favorite symphony (curiously, in view of general statistics) turned out to be Sibelius's Second, although it was only seven votes ahead of Beethoven's Seventh. Other choices, also surprisingly unorthodox, were Kindler's arrangement of a Frescobaldi Toccata, the Waltzes from Strauss's 'Der Rosenkavalier' and 'Ride of the Valkyries' from Wagner's 'Götterdämmerung'. The only American work that figured in the voting was Hilton Rufty's 'Hobby on the Green' as arranged by Richard Horner Bales.

Before setting down the results of the survey as disclosed by the orchestras individually, certain explanations need to be made, and the writer, in self-defense, wishes to anticipate some protests which undoubtedly will arise. First of all, it is virtually certain that some clerical errors have crept into these figures and

(Continued on page 23)

Toscanini-Horowitz Bond Concert Brings \$10,190,045

THE War Bond concert which the NBC Symphony gave in Carnegie Hall on April 25, with Arturo Toscanini conducting and Vladimir Horowitz participating as soloist in Tchaikovsky's B Flat Minor Piano Concerto, was a ten-million-dollar affair. Seats were to be had only by the purchase of bonds and when the sales were totalled they mounted to \$10,190,045. Every seat was occupied and the audience included a maximum of standees. No record has come to light of any other musical event ever having brought in any such sum of money.

An unscheduled bit of drama was enacted on the platform when the orchestra's second cellist, Oswaldo Mazzucchi, fainted in a sudden attack of illness while the concert was in progress. He was carried out so skillfully and with such an absence of fuss that perhaps only a few listeners realized what had happened. Another cellist slipped over into his chair and the playing went steadily ahead under Mr. Toscanini's unbroken beat.

The program was devoted entirely to the music of Tchaikovsky, and included, besides the concerto, the 'Pathetic' Symphony and the 'Nutcracker' Suite. The playing throughout was of the virtuoso order expected of Mr. Toscanini and this ensemble. All was beautifully clear and precise, and the tone quality was warm and brilliant, though questions of fast tempi remained both in the last movement of the symphony and the second one of the concerto. Mr. Horowitz was at the peak of his technical powers, and his performance approached the phenomenal in its display of keyboard strength and facility. This, however, was by no means to the detriment of emotional appeal. Seldom has the well-worn concerto sounded so vital and eloquent. The afternoon was one of successive demonstrations on the part of the greatly enthusiastic audience. O.

A Symphonic Survey

(Continued from page 22)

that injustices may have been worked thereby. We beg clemency in advance for such fallacies. Second, it may appear that some of the orchestras were deceptively or even unfairly dealt with because all of their programs were not taken into consideration.

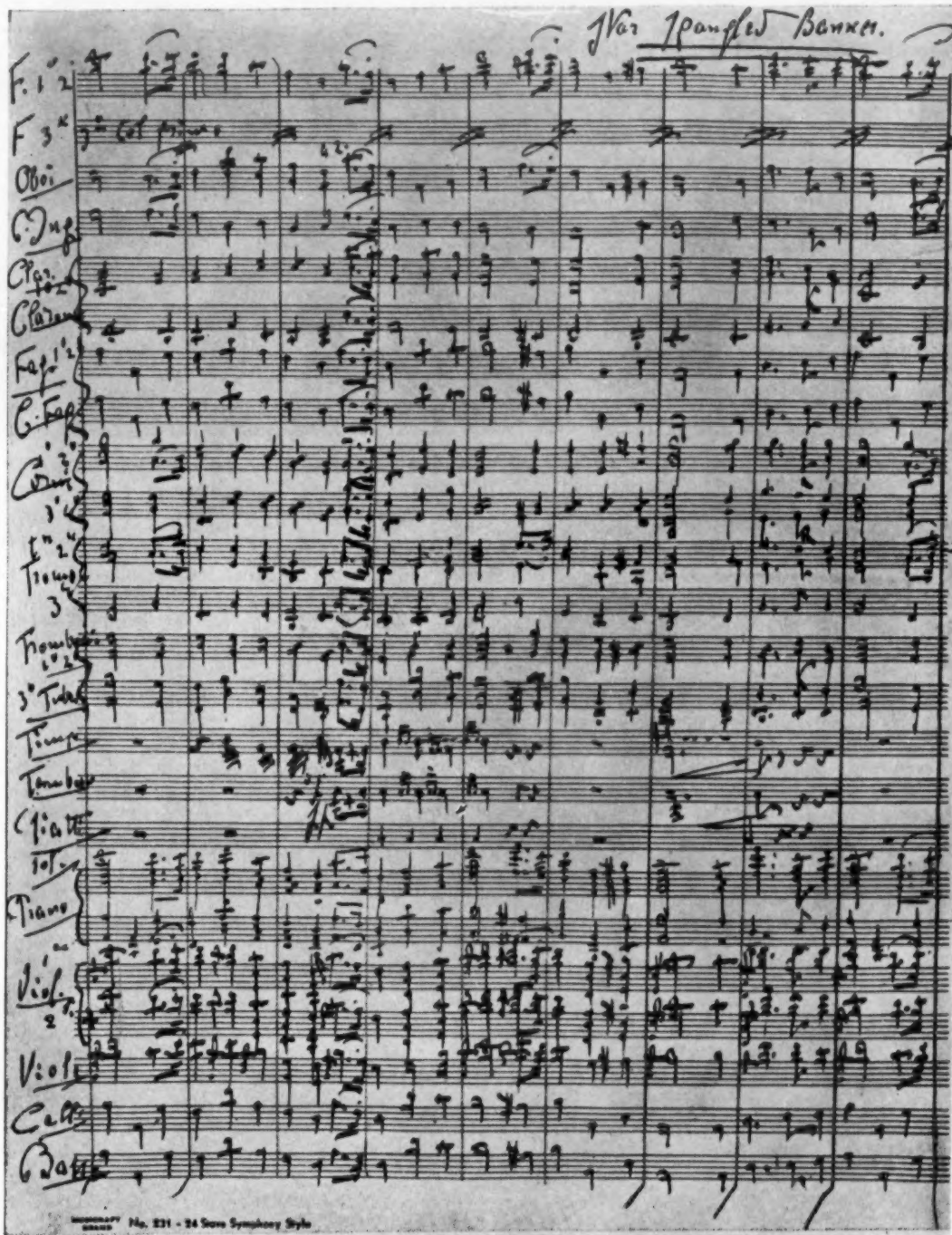
This matter of which programs to include and which to disregard was the most vexing problem involved in compiling these statistics. There is no uniformity in the system, or the seasonal plan, by which the orchestras give their concerts. Some give only subscription concerts. Some give popular concerts or special series of various types which are almost as numerous and important as their subscription series. Others do special concerts for radio broadcast, and almost all have concerts intended for young people or children.

In such cases of multiple series, individual compositions and even whole programs frequently are repeated from one series to another, and a troublesome question arises as to which concerts are legitimate for the purposes of this survey. The question has been answered more or less arbitrarily by excluding all special radio broadcasts, all tour concerts, all young people's and children's concerts, all repeat concerts and all concerts that appear to be merely supplementary to the orchestra's main series. In some instances, popular series have been considered when they seemed to be of almost equal importance with the subscription series. In the light of these considerations, the orchestral picture develops as follows:

(Figures after composers indicate number of their works played.)

Baltimore Symphony, Reginald Stewart, conductor—108 works played. Tchaikovsky—9; Bach—7; Beethoven—5.

Boston Symphony, Serge Koussevitzky, conductor—85 works played. Beethoven—5; Brahms—5; Rimsky-Korsakoff—5.



TOSCANINI SCORE OF NATIONAL ANTHEM BRINGS \$1,000,000
—A PAGE FROM THE MANUSCRIPT

THE original manuscript of Arturo Toscanini's arrangement of 'The Star Spangled Banner' was sold at auction for \$1,000,000 in bonds at the War Bond concert of the NBC Symphony on April 25. This sum was bid by William T. Grant, presi-

dent of the Business Men's Assurance Company of Kansas City, Mo., who received the manuscript from Niles Trammel, president of the National Broadcasting Company, in the company's New York studios on May 2.

Chicago Symphony, Hans Lange, acting conductor—103 works played. Beethoven—9; Brahms—6; Debussy and Tchaikovsky—4.

Cincinnati Symphony, Eugene Goossens, conductor—80 works played. Ravel—5; Tchaikovsky—4.

Columbus (O.) Symphony, Izler Solomon, conductor—28 works played. Beethoven—2.

Indianapolis Symphony, Fabien Seivitzky, conductor—63 works played. Tchaikovsky—4; Brahms, Beethoven and Sibelius—3.

Grand Rapids Symphony, Nicolai Malko, conductor—28 works played. Tchaikovsky—3; Beethoven, Bach, Rimsky-Korsakoff—2.

Harrisburg Symphony, George King Raudenbush, conductor—22 works played. Beethoven, Grieg and Borodin—2.

Minneapolis Symphony, Dmitri Mitropoulos, conductor—85 works played. Beethoven—7; Mozart 6; Mendelssohn and Rachmaninoff—4.

National Symphony (Washington, D. C.), Hans Kindler, conductor—95 works played. Beethoven—7; Tchaikovsky—6; Bach—5.

NBC Symphony, Arturo Toscanini and Leopold Stokowski, conductors—68 works played.

Brahms—12; Bach, Debussy, Morton Gould—4.

New Haven Symphony, David Stanley Smith, senior conductor—25 works played. Beethoven—4; Brahms, Tchaikovsky and Mozart—2.

New York Philharmonic-Symphony, guest conductors—176 works played. Wagner and Beethoven—12; Brahms—9; Mozart—7.

Philadelphia Orchestra, Eugene Ormandy, conductor—118 works played. Beethoven—7; Bach—6.

Pittsburgh Symphony, Fritz Reiner, conductor—75 works played. Tchaikovsky—7; Beethoven—6; Brahms—5.

Rochester Philharmonic, Jose Iturbi, conductor—61 works played; Wagner—9; Beethoven and Tchaikovsky—3.

St. Louis Symphony, Vladimir Golschmann, conductor—72 works played. Mozart—6; Beethoven, Tchaikovsky and Brahms—4.

San Francisco Symphony, Pierre Monteux, conductor—67 works played. Beethoven—7; Wagner and Brahms—4.

Seattle Symphony, Sir Thomas Beecham, conductor—39 works played. Beethoven, Wagner and Tchaikovsky—3.

Radio a Powerful Friend to Music

(Continued from page 14)

undertaking of experiments which they have carried out successfully. NBC has a three-page list of notable "firsts" of which it is very proud. Included are such things as the first broadcast of grand opera from an opera stage (Chicago Civic Opera, 1927), first rebroadcasts of symphonic concerts from Europe (London Symphony, 1930), first contest for music by American composers written especially for radio (NBC Orchestral awards totaling \$10,000, 1931) and fifty-three other similar milestones in NBC's contribution to the progress of radio and music in the United States.

Columbia and Mutual

Columbia prides itself, logically, on its long and brilliant association with the New York Philharmonic-Symphony. But it likes to point also to its series by the Cleveland Orchestra, the Indianapolis Symphony and its own Columbia Orchestra under Howard Barlow and Bernard Herrmann, as well as "Great Moments in Music," with Jean Tennyson and Jan Peerce, and "The Family Hour" featuring Gladys Swarthout and Deems Taylor. Further, Columbia recalls happily the many seasons of the "Ford Sunday Evening Hour" provided by the Detroit Symphony, the programs from the Cincinnati Conservatory and the Eastman School of Music and the notable "Folk Music of America" series in connection with the American School of the Air.

Mutual also has some "firsts" which it contemplates fondly. Alfred Wallenstein, for instance, con-



Alfred Wallenstein and His Sinfonietta, Familiar to Mutual Broadcasting System Listeners

ducted his Sinfonietta in a complete cycle of the Mozart piano concertos and all of the Bach cantatas. He also presented seven operas, all of American origin or on American subjects, which were heard for the first time over radio in a complete version. Then there were the choral concerts, "I Hear America Singing", broadcast on behalf of the Federal Security Administration, and the many air hours devoted to symphony concerts from Los Angeles, Chicago, Duluth, Indianapolis, Carnegie Technical Institute and elsewhere.

It seems to be the consensus of current opinion among the broadcasters that, while there probably will be no diminution of serious music on the air-ways in the future,

there also is not likely to be any appreciable increase. They point out the peculiar limitations placed upon their activities by the fact that the commodity in which they deal is time, of which there is only a small amount available for favorable radio use within a day.

The Time Element

The favorable hours are valuable and competition for them is keen. Every effort is made to keep program schedules on an even keel and give every type of program, from the quiz session to the symphony concert, its just percentage of time according to its own merits and its popularity with radio listeners. News broadcasts, it is pointed out, now consume far more



Milton Cross, Announcer, and Charles Collodge, Field Engineer, in the Blue Network's Broadcasting Box at the Metropolitan Opera House

than their normal share of time due to the war, and most of this time must be "stolen" from sustaining programs, which means, as often as not, serious music programs. To this extent, serious music may be said to have lost some prominence, but the loss is slight and it is the result of temporary exigencies of radio operating techniques and in no way indicates a trend.

If anything, the real trend is toward more fine music on the radio, grander and more comprehensive musical undertakings and greater service to every sphere of musical activity in the nation.

RONALD F. EVER

Golden Jubilee Week in Ann Arbor

(Continued from page 12)

by their fine clarity of diction. For the most part the songs were in unison but occasionally they branched into parts and there were several nice soprano obbligati.

The second half of the matinee was devoted to an academic reading of the Brahms First Symphony. Mr. Caston conducted fervently but the orchestra was too much curtailed to get the full effect.

Both Mr. Caston and the orchestra seemed considerably refreshed at the performance that night which began with a poignant playing of Weber's 'Oberon' Overture, reached a high point in the Chabrier 'Espana' and closed with the ever popular Tchaikovsky Fifth Symphony.

That night, traditionally known as 'Artist Night' at Festival, found Hill Auditorium packed to capacity, all of the 5,000 regular seats occupied, hundreds of extras on the stage and standees in the rear. Just how many were there to hear the music and how many came to "see" Lily Pons is a moot question, but Miss Pons catered to both groups. She sang superbly, and for those who came to see, she made her spectacular appearance in a Spanish costume, complete with green mantilla, lace fan and mitts. A shade out of key with this costume she sang the 'Queen of the Night' Aria from Mozart's 'Magic Flute' and the Mozart-La Forge Bravura

Variations, for which the flute obbligato was played by Frank Versaci.

Her second group had more variety and included Fauré's lyric and pellucid 'Les Roses d'Ispahan', the 'Air du Rossignol' from Saint-Saëns's 'Parysatis' and the perennial 'Una voce poco fa' from Rossini's 'Barber of Seville'. To please those who like her coloratura singing, Miss Pons added the 'Blue Danube' Variations and 'Les Filles de Cadix'. For those who prefer feeling to fireworks, there was 'Estrellita'.

Brailowsky Plays

The fifth and penultimate concert of the Golden Jubilee Festival was scheduled for the afternoon of May 8, with Alexander Brailowsky replacing Vladimir Horowitz as piano soloist. If there were those who were disappointed because of the change of soloists, their regret was short-lived and Mr. Brailowsky assured himself of a niche in future Choral Union series. The program was all-Russian, commencing with Balakireff's 'Islamey', exuberantly played under Mr. Ormandy.

The Shostakovich Fifth Symphony commanded rapt attention for its incisive rhythms and colorful instrumentation. Mr. Ormandy made the Russian bear march heavily on all fours in the first move-

ment, the barnyard fowl waltz through the 'Allegretto' and the 'Largo' shimmer with muted strings reminiscent of Sibelius. The final movement, full of hammers and sickles and bright red stars, was an exciting peroration, surpassed in intensity only one other time during the entire festival.

That one other time came immediately after the intermission on this program when Mr. Brailowsky made his appearance as piano soloist in the Tchaikovsky Concerto No. 1. From the first statement to the stormy conclusion Mr. Brailowsky and Mr. Ormandy exhibited a unified command, moving on a plane so far above the commonplace that one was unconscious of any technical difficulties or ostentatious intentions. It was a smoothly blended poetic utterance, distinctive, sincere and sensitive to the last. Mr. Brailowsky was recalled more than half a dozen times and Mr. Ormandy and his men shared the acclaim.

The final concert that evening was devoted to Verdi's Manzoni 'Requiem', chosen because it had closed the first May Festival just fifty years ago. The work being more theatrical and secular in spirit than any other mass, it kept the jaded orchestra, now in its sixth straight performance within four days, and the audience, also pretty well surfeited, from reaching the point of satiety that is prone to pervade the Saturday night festival at mosphere. Abetting this vernal

spirit were the fresh and lusty voices of the four sterling soloists: Stella Roman, Kerstin Thorborg, Frederick Jagel and Alexander Kipnis.

Mr. Van Deursen's excellently trained chorus must have been a joy for Mr. Ormandy to lead. Despite the war, the chorus was a nicely balanced group of mixed voices. Their attacks and releases were professional, their articulation clean. The four soloists not only exhibited individual ability and authority but blended superbly in the quartets.

The 'Libera me' was thrilling in its impact and sent the Golden Jubilee audience home with its stirring message. Mr. Ormandy, his untiring men, the chorus and four soloists were applauded vigorously. Plaudits also went to Dr. Sink who engineered the entire festival.

Redlands University Holds Spring Festival of American Music

REDLANDS, CAL. — A successful Spring Festival of the music of the Americas was presented by the School of Music of the University of Redlands on March 26 and 28 and April 3 and 4. The four programs included two student recitals, a talk on "Music of the Americas" by Aaron Copland, followed by a faculty recital in which Rowland Leach and Paul Pisk, professor of music at the university, gave the first performance of Villa-Lobos's First Sonata-Fantasy for violin and piano, and finally, Horatio Parker's 'Hora Novissima', sung by the University Chorus.

SCHUMAN WINS FIRST PULITZER MUSIC PRIZE

New York Composer Receives \$500 for 'Secular Cantata No. 2, A Free Song'

The first Pulitzer prize in music was awarded to William Schuman for his 'Secular Cantata No. 2, A Free Song', performed by the Boston Symphony and published by G. Schirmer, Inc. Mr. Schuman was named with the Pulitzer winners in other fields for 1942 in an announcement at Columbia University on May 3. This year's music prize of \$500, won by Mr. Schuman, replaces the scholarships granted in previous years.



William H. Schuman

Mr. Schuman was born on Aug. 4, 1910, in New York where he was educated, receiving his B.A. and M.A. degrees from Columbia University. He also studied at the Mozarteum Academy in Salzburg, Austria, at the Juilliard School of Music, and privately with Max Persin, Charles Haudiel and Roy Harris.

Since 1935 he has been a member of the arts faculty of Sarah Lawrence College and since 1937 he has been conductor of the Sarah Lawrence College Chorus. He was also lectured and written widely on musical subjects. He is a member of the board of governors of the American Composers Alliance.

Mr. Schuman has won many awards and citations. Among them have been: the first Town Hall-League of Composers award in com-

position in 1939; Guggenheim Fellowships in 1939-40 and 1940-41; first annual award of the New York Music Critics Circle in 1942; and citations by the Encyclopedia Britannica and the National Association of American Composers and Conductors in 1942.

RECITAL AND CHORAL ARTISTS PRESENTED

Donato Makes Debut—Horowitz Returns—Symphonic Choir Aids Mendelssohn Club

CHICAGO—Olga Donato, soprano, gave her debut recital at the Civic Theatre on April 16. A fine voice, excellent musical background and artistic poise, were notable factors in making this debut of more than ordinary interest.

Vladimir Horowitz, pianist, gave a return recital in Orchestra Hall on April 30. Of special interest was the Medtner Sonata in G Minor, Op. 22, in one movement, and Prokofiev's Toccata, Op. 11. The entire program had special warmth and dazzling technique.

The combined choruses, the Chicago Symphonic Choir and Chicago Mendelssohn Club, Walter Aschenbrenner, conductor, gave an interesting program in Orchestra Hall on April 23. Allen Bogan, organist, and G. Archer Farrell, pianist, were the accompanists. The Symphonic Choir of mixed voices was an interesting contrast to the all male Mendelssohn Club chorus, both units responding easily to Mr. Aschenbrenner's direction. C. Q.

Glenn Darwin Inducted

Glenn Darwin, baritone, was inducted into the army on April 22. Mr. Darwin appeared in the role of Christ in Leopold Stokowski's "visualization" of the 'St. Matthew' Passion of Bach, on April 9.

LANGE LEADS FINAL SYMPHONY EVENTS

Defauw Conducts Special Program for Members—Novelties Played

CHICAGO—The Chicago Symphony, Hans Lange, conductor, ended its fifty-second season with the final Thursday-Friday subscription concerts, April 29 and 30, in Orchestra Hall.

A concert and reception given for sustaining members (those who contribute from \$5 to \$1,000 to make up the season's deficit) on the afternoon of April 17, served to introduce Désiré Defauw, the new musical director and conductor. Mr. Defauw assumes his duties in October, 1943, when the orchestra begins its fifty-third season. Mr. Lange, for several seasons of valuable assistance to the late Dr. Frederick Stock, as associate conductor, resumes activities next fall also, as conductor.

Chicago Symphony devotees will have opportunity to become more familiar with Mr. Defauw's conducting before the fall season, as he will open the Ravinia Festival on June 29, remaining for the festival's first week of concerts.

The traditional Holy Week program was given for the next to last concerts, April 22 and 23.

Chorale Prelude, 'O Mensch, Bewein Dein Sünde Gross'.....Bach-Stock
In Memory of Joseph Adams
Symphony No. 6, in F, 'Pastoral', Op. 68.....Beethoven
Tone Poem, 'Ecce Homo'.....Borowski
Prelude and 'Good Friday Spell' from 'Parsifal'.....Wagner

The entire program had a solemn beauty moving in its quietness. It

was retrospective in mood but singularly uplifting in feeling.

The final concerts on April 29 and 30 presented:

Overture 'Joyeuse'.....Poot
Symphony No. 1, C Minor, Op. 68.....Brahms
Toccata, 'O Trenzinho do Caipara' and 'Danza Lembrança do Sertão' from 'Bachianas Brasileiras', No. 2.....Villa-Lobos
Symphonic Poem, 'The Pines of Rome'.....Respighi

At the finish of the Brahms First Symphony, Mr. Lange was recalled again and again and he had the orchestra rise twice to share in the well-earned applause.

A first Chicago performance of the Poot overture, 'Joyeuse', disclosed piquant liveliness and an air of genial charm. Another first performance was the Villa-Lobos Toccata from 'Bachianas Brasileiras', No. 2, 'The Little Train to Caipara', and 'Dance Memories of the Prairie'. Interesting percussion effects in the first named and the highly colored ornamentation and pulsations of the 'Dance Memories' were refreshing.

The concert and season ended with a richly imaginative interpretation of Respighi's 'The Pines of Rome'.

CHARLES QUINT

Verson Returns from Chicago

CHICAGO.—Cara Verson, American pianist, specializing in modern piano literature, recently returned from an early Spring tour which included recitals in Jefferson City, Tenn., Barboursville, Ky., St. Catherine's, Ky., Nazareth, Ky., and New Orleans, La. She is also scheduled for recitals at Beaver Dam, Plattsville, Wauwatosa, in Wisconsin and at DeKalb, Ill. Her 'causeries' (informal lecture recitals) of modern music from Debussy to Copland, have been received with keen appreciation. C. Q.

CADMAN ORCHESTRA WORKS EVER POPULAR

Compositions of Charles Wakefield Cadman, A.S.C.A.P.

SYMPHONY No. ONE (Pennsylvania)

played by Los Angeles Philharmonic (Dr. Albert Coates); Detroit Symphony (Victor Kolar); Kansas City Symphony (Karl Krueger); CBS Symphony (Howard Barlow); Federal Symphony of Los Angeles (James Sample); Oakland, Calif., Symphony (Orley See); Chicago Symphony (Dr. Frederick Stock); Harrisburg Symphony (Geo. Raudenbush); etc., etc., etc.

AMERICAN SUITE FOR STRINGS

(soon issued for full orchestra by Composers Press, N. Y.) played by Chicago Symphony (Dr. Frederick Stock); Alfred Wallenstein's Orchestra, N. Y. Radio perf.; Wesley Sontag's String Ensemble, N. Y. City; San Francisco Orchestra (Pierre Monteux); N. Y. University Orchestra (Dr. John Warren Erb), etc., etc., etc.

DARK DANCERS OF THE MARDI GRAS

(fantasy for orchestra with piano) played by N. Y. Philharmonic Orchestra (John Barbirolli); Hollywood Bowl (twice), Raymond Paige, premiere; Detroit Symphony (Gabilowitsch); Indianapolis Symphony (Fabien Sevitzyk); Oakland Symphony (Orley See); Milwaukee Symphony (premiere, Dr. Frank Waller); Birmingham Symphony (Dorsey Whittington); San Diego Symphony (Nino Marcelli, first perf., and Nikolai Sokoloff, sec. perf.); Portland Youth Symphony (Gershkowitz); Kansas City Philharmonic (Karl Krueger); Boston Civic Orchestra (Joseph Wagner); Oklahoma State Symphony (Alessandro); Portland, Ore., Symphony (Lajos Shuk).

AURORA BOREALIS

(for piano and orchestra) recently premiered with greatest success with Indianapolis Symphony, Fabien Sevitzyk, conductor, with composer at the piano.

ALL WORKS FOR RENTAL ON REASONABLE BASIS.

FOR TERMS AND ALLOCATION OF DATES WRITE: CHARLES WAKEFIELD CADMAN, TUNJUNGA, CALIF.

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Albert Stoessel

ALBERT STOESEL died in his prime, stricken suddenly while conducting a performance of music by Walter Damrosch, whose protégé, in a sense, he had been. Many another musician may feel that when the time comes for him to go, he would prefer to be taken away in some such manner—while in the practice of his art. But the time came sadly and unaccountably soon for this painstaking and accomplished leader among our American-born musicians. He was only forty-eight, and could reasonably have counted upon many more years of the same solid success as had been his for at least two decades.

If not a brilliant conductor, he was a dependable one, about whose performances was a welcome sincerity and substantiality. Modest but self-assured, he was a man of winning personality and he was admired, alike by the orchestral players of long experience whom his various affiliations obliged him to lead, and by the young opera aspirants from the Juilliard School of Music whose training and first steps in the professional sphere were matters of his kindly concern.

The annual concerts of the Oratorio Society of New York, the symphony and opera seasons at Chautauqua, the yearly Worcester Festivals, and for a time the Westchester Festivals, were but some of the tasks he shouldered in a manner that did him honor. His activities in other fields—as a composer, a teacher and a violinist—also bespoke his gifts, his taste and his sound training. Both the man and the musician will be remembered. O. T.

SINCE Music has so much to do with molding the character, it is necessary that we teach it to our children.

Aristotle

A Salute to the Federated Clubs

THE National Federation of Music Clubs marches on. Forced by difficult travel conditions to forego elaborate plans for its biennial convention, scheduled for Detroit, it has held a nation-wide Festival of the Air and carried forward the necessary business sessions in New York. The usual Young Artists Contests have been held and prizes awarded. A great Victory Concert, at which the winners appeared, and at which a Victory Chorus of about 400 voices was heard, came immediately after the double triumph in Africa, with the Americans entering Bizerte, and the British, Tunis.

Mrs. Guy P. Gannett continues as the Federation's National President, a post she has filled with dignity, ability and foresight. At the moment the Federation is doing much for music in the armed services, as well as on the home front. It looks beyond the months or years of hostilities that lie ahead—as it looked beyond America's year and a half of participation in the first world war—to the great days for music that no one doubts must follow the return of peace.

Founded in the year of the Spanish-American war—as was MUSICAL AMERICA—the Federation has played an important part in bringing to fruition the dreams of an America that would be musically the equal of any country under the sun. Carrying on through the present great struggle, its leaders, clubs and club members are playing their full part in assuring world leadership in music for America after the war.

Meeting Their Problems

TWO of America's foremost musical institutions already have forecast changes in their operational schemes for the musical year that lies ahead. The Metropolitan Opera Association proposes a longer season, twenty weeks as compared to the sixteen of recent times. The Philharmonic-Symphony has announced that it will broadcast the year round, on a commercial basis. Radio returns undoubtedly figure also in the Metropolitan Opera plan. The four additional Saturdays of the longer season call for four additional broadcasts, also with commercial sponsors.

Both of these moves represent sound thinking on the part of those who must see to it that these institutions pay their bills. Deficits are the common story of opera houses and symphonic institutions. Ordinarily, they are subsidized by the individuals who meet their losses, in a country like ours, where there are no governmental subsidies. Sometimes, but only sometimes, they break even; occasionally they show a profit. How to keep the deficits as low as possible remains, however, the continuing problem.

The Philharmonic-Symphony has announced its deficit for 1942-43 as \$130,504. Figures for the Metropolitan are not available at this writing. Both the orchestra and the opera shared in the upsweep of musical interest that brought hundreds upon hundreds of new listeners into the auditoriums, particularly after the Christmas holidays. The opera had many audiences that appeared to be of a capacity order, with the limit in standees. The single seat sale at Philharmonic-Symphony concerts climbed from \$61,000 in 1941-42 to \$98,000 in 1942-43. This bespoke new friends. Where the orchestra support fell off was in the subscriptions. Old supporters were less certain about tying up their money. There is every reason for them to return to the fold.

Personalities



John Charles Thomas Lifts One Out of a Sand Trap at the Riviera Country Club Near Los Angeles. Tony Gets Excited and Almost Spoils the Follow Through.

Roman—The Rumanian soprano, Stella Roman, the only one of her nationality ever engaged by the Metropolitan Opera, sang at the dedication of a Rumanian Room at the University of Pittsburgh on May 16.

Evans—The singing star of 'Stars from the Blue', Wilbur Evans, was sworn in as a special patrolman in the New York City Patrol Corps recently by Deputy Commissioner Vincent Finn at Central Park.

Pons—The mine sweeper, YMS 378 was christened with champagne by Lily Pons at its launching in Greenport, L. I., on April 27. Before sending the ship on its way into Teconic Bay Miss Pons sang the 'Star Spangled Banner' for the audience of 300.

See—Denison University, Granville, O., conferred the honorary degree of Doctor of Music on Orley See at its recent commencement exercises. Mr. See was both a student and an assistant professor of music at the University before organizing the Oakland Symphony.

Mitropoulos—Five offers to conduct major orchestras this summer and his usual vacation in the mountains are being sacrificed by Dimitri Mitropoulos, for Red Cross work. The conductor has volunteered to act as Blood Custodian on a tour of Minnesota, organizing and supervising the collection of blood plasma for the war during the next four months.

Moore—When the name of Douglas Moore was discovered as the player of the part of the Reverend in the cast that appeared on the printed programs of 'A Tree on the Plains', Ernst Bacon's new folk opera, as given by the Columbia Theatre Associates, questions were raised in the audience as to whether this was the Douglas Moore of Columbia University's music department, himself the composer of 'The Devil and Daniel Webster' and much other music. It was. Professor Moore has a past as an actor, having appeared at the Cleveland Playhouse and the Tucson Little Theater.

NORTH CAROLINA VOTES ORCHESTRA SUBSIDY

State Symphony Closes Series
Under Benjamin Swalin with
Glenn as Soloist

CHAPEL HILL, N. C.—The state of North Carolina, through its senators and representatives in Raleigh, voted in March to subsidize the North Carolina Symphony through an appropriation for the next biennium.

In the ten years of its existence the orchestra has been faced with a unique situation. Its personnel is drawn from fifteen communities in the state, and includes music teachers, writers, students, housewives and factory workers, who are selected through auditions. These players rehearse as sectional units under the conductor, Dr. Benjamin Swalin, and join together in final all-unit rehearsals a few days before each scheduled concert. Some of the players travel as much as 200 miles each way to and from a concert.

The orchestra closed its season on March 21 and 22 with four concerts in Chapel Hill and Raleigh. Carroll Glenn was the soloist in the Tchaikovsky violin concerto at the University of North Carolina on March 21. Beethoven's Fifth Symphony, Mabel Daniels's 'Deep Forest' and Strauss's 'Gypsy Baron' Overture completed the program.

A feature of the orchestra's schedule this season has been the concerts for the school children in the state. At a concert on March 22, in Raleigh, 4,000 boys and girls from that city crowded the Civic Auditorium.

GOLDMAN BAND SERIES TO BEGIN ON JUNE 12

Regular Daniel Guggenheim Summer Concerts Planned in Central and Prospect Parks

The Goldman Band, directed by Dr. Edwin Franko Goldman, will present its regular series of Daniel Guggenheim Memorial Concerts this Summer. The sixty concerts will again be the gift of the Daniel and Florence Guggenheim Foundation as they have been for the past twelve years. This will be the twenty-sixth season of free Summer band concerts under Dr. Goldman.

The series will begin on Wednesday, June 16 and end on Sunday, Aug. 15. The band will play in Central Park on Monday, Wednesday, Friday and Sunday evenings, and in Prospect Park on Tuesday, Thursday and Saturday evenings. All concerts will start at 8:30 p.m.

The personnel of the band will be practically the same as that of last season; although several changes have been made necessary by the entrance of members into the armed forces. Many new band works by American composers will be given their premieres, and several soloists will appear.

Boosey & Hawkes Gets Fuerstner and Universal Copyrights

Boosey & Hawkes, Ltd., of London, has acquired the world rights, with the exception of pre-Hitler Germany and Portugal, of the catalogue of Fuerstner, Ltd., London, which includes the operas, many songs and other compositions by Richard Strauss. The deal was made on March 31 with Otto Fuerstner, who transferred his business from Berlin to London in 1934. Copyrights of certain works by Béla Bartók, Frederick Delius, Zoltan Kodaly and Gustav Mahler also acquired recently by Boosey & Hawkes from Universal Edition. The firm is represented in the United States by Boosey & Hawkes, Inc., New York, of which Boosey-Hawkes-Belwin, Inc., is the selling agent.

What They Read Twenty Years Ago

MUSICAL AMERICA for May, 1923



An Innovation That Lasted

It has become a feature of the great symphonic orchestras to have what is called "guest conductors." Personally, I have never believed much in this, because it is scarcely fair to the conductor or the orchestra to have a strange leader with perhaps only a rehearsal or two. (Mephisto's Musings.)

1923

They Should Be Auctioned Today

Two hundred sketches and cartoons by the late Enrico Caruso were sold at the Fifth Avenue Auction Rooms last week. The prices ranged from \$1 to \$3 apiece and the number of drawings was so large that it seemed as if the tenor had drawn everyone he had met during his entire career.

1923

Novelties for Opera

The two "novelties" and seven revivals announced by Gatti-Casazza for the Metropolitan next season include Raoul Laparra's 'Habane-ra', Massenet's 'Le Roi de Lahore', 'Coq d'Or', 'L'Amico Fritz', 'Fedora', 'Martha', 'Meistersinger', 'Siegfried', and 'Freischütz'.

1923

Debussy Made It in 1925

Hope springs eternal. Nearly fifty years after its premiere comes 'Le Roi de Lahore' to New York. Perhaps in 1950 there will be a chance for 'Pelléas et Mélisande' at the Metropolitan. (Editorial.)

1923

This One Blew Down

A new orchestra shell for the Lewisohn Stadium Concerts will be erected at a cost of \$15,000. The sixth season will open on July 5, with Willem Van Hoogstraten as Conductor.

1923

One Man's Meat . . .

Giacomo Lauri-Volpi has a new way of eating strawberries. Like

Above: Metropolitan Stars Make Some Hot Music in Atlanta. Chaliapin is the Conductor, Rosa Ponselle the Banjoist, Giuseppe De Luca Fiddles, Marion Telva Pushes the Slide Trombone, Antonio Scotti Tootles on the Cornet and Giuseppe Bamboschek Blows the Saxophone. Earle R. Lewis is a Spectator



Right: Alexander Siloti Wishing Bon Voyage to His Colleague, Ignace Paderewski

all Italians, he disdains cream, but in default of some Marsala, he squeezes the juice of lemon on the berries.

1923

Progressive for Those Days

The new studios opened by WEA at 195 Broadway embody many remarkable technical improvements. The parquet floors are laid in pitch and are insulated from the walls of the studio. False walls are used between the studios and hall to introduce a dead air

space. Unique is the use of two studios: a small one for singers, speakers and school instrumental ensembles and a large one for bands, large choruses and orchestras.

1923

Did the Child Ever Grow Up?

P. Marinus Paulsen, winner of the Balaban and Katz \$1,000 prize for an orchestral composition, says that America is on the eve of the birth of a national music born of syncopation.

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BEREA HOLDS ELEVENTH BACH FESTIVAL

Annual Baldwin-Wallace Conservatory Event Led by Riemenschneider

BEREA—The Eleventh Annual Bach Festival was given on April 30 and May 1 at the Baldwin-Wallace Conservatory of Music under the direction of Dr. Albert Riemenschneider, head of the Conservatory.

The opening program was given on Friday evening and was devoted to the Wedding Cantata, 'Dein Labsal glanzet' sung by Frances Kadulski, Janice Schwendeman, Arlene Anderson, and Annie Lee Rose, and was directed by Clyde Keutzer, at the harpsichord. John Challis, builder of harpsichords, then played a group of compositions which displayed the excellence of the instrument recently purchased by the Conservatory. He chose Bach's Fugue in D; 'Lament'; and Fantasia in C Minor.

Mary Marting, soprano long associated with the Berea Festivals, sang Three Spiritual Songs, "Awake, my heart with gladness"; "O Savior Sweet, O Savior kind"; and "God liveth yet". Mr. Challis then departed from Bach repertory and played Handel's Passacaille in G Minor; and Sarabande in D Minor; and Purcell's Toccata in A. The young organist, Richard Ellsasser performed Bach's 'Fugue a la gigue' and responded to the warm applause with an organ prelude. This was his first appearance in the Berea Festival. The lovely motet, 'Jesu, Priceless Treasure' sung by the A Cappella Choir, conducted by Cecil Munk, brought the events of the day to a close.

Cantatas Presented

On May 1, the afternoon program opened with the Brandenburg Concerto No. 1, played by the Festival Orchestra conducted by Carl G. Schluer. The Cantata No. 112, 'The Lord, my God, my Shepherd' followed. The Chorus, Orchestra, and soloists participated under the baton of George Poinar. The soloists, Mary Marting, Elizabeth Wysor, contralto; Clyde Keutzer, tenor; and John MacDonald, bass, gave good accounts of themselves in this and in the Cantata No. 79, 'God, the Lord, is Sun and Shield' which closed the afternoon program. Between the cantatas Dr.



Albert Riemenschneider

George Poinar

Riemenschneider conducted "Three Wedding Chorales"; 'What God does, ever well is done'; 'All praise and thanks to God most high'; and 'Now thank we all our God', which he believes have never before been presented in their complete form in this country. They were effective as sung by the Chorus with orchestral accompaniment and two obbligati horns.

The final program, given that evening, opened with two Chorales, 'Praise the Lord' from Cantata No.



Clyde Keutzer



Elizabeth Wysor



John MacDonald



John Challis

137; and 'Lord God we all give praise to Thee' from Cantata No. 130 by the Chorus, Festival Orchestra with three obbligati trumpets. Clyde Keutzer then conducted three choruses from the original version in E flat of the 'Magnificat', 'From heav'n above', sung by the A Cappella Chorus; 'Rejoice and sing with might', for chorus with continuo obbligato; and 'Gloria in excelsis Deo!' for chorus with orchestra.

The high spot in the program followed when George Poinar, head of the violin department of the Conservatory, contributed a fine performance of

the Violin Concerto in E, which he also conducted in the traditional chamber music style.

Dr. Riemenschneider then conducted the closing number, the 'Magnificat' in D, with his customary devotion to the deep religious feeling and grandeur of this impressive work.

The enthusiasm of Cleveland Bach lovers was not daunted by the trip to Berea. There probably were fewer from distant points but very few seats were vacant which is a tribute to the zeal of Dr. Riemenschneider. As usual great interest was shown in the display of his famous Bach library.

WILMA HUNING

BACH CONCERT GIVEN IN DETROIT INSTITUTE

Mixed Chorus, Chamber Orchestra and Soloists Appear Under Bernhard Heiden

DETROIT—A Bach Concert, given on April 30 in the Detroit Institute of Arts auditorium, closed the season of the Detroit Chamber Orchestra and the Detroit Institute of Arts Mixed Chorus. Conducted by Bernhard Heiden, the program included the following works: Sinfonia from Cantata No. 29; Suite No. 3 in D; Concerto for Four Pianos in A Minor (after Vivaldi); and Magnificat in D.

A sensitive reading of the Sinfonia was followed by a firm and understanding presentation of the Suite in which the string section played particularly well. The high point of the evening was reached with the melodic and moving Concerto performed by the following Detroit pianists: Katja Andy; Cola Heiden, wife of the conductor; Seymour Lipkin, and Edward Bredshall. So well-received was the

performance that a partial repetition of the work was given as an encore.

Following the intermission, the Magnificat in D received an able hearing. The soloists were: Lois Johnston Chapman, soprano; Margit Kornemdy, contralto; Avery Crew, tenor; Robert Noehren, organ, and August Maekelberghe, harpsichord. The Mixed Chorus, trained by Arthur Gnau, and the Chamber Orchestra provided fine support for the soloists.

The proceeds of the concert were turned over the Armed Forces Master Records, Inc., and as part of the program the colors were presented by a color guard of servicemen. Members of the W. A. V. E., W. A. A. C. and S. P. A. R. were ushers. S. K.

No Deficit at End of Kalamazoo Symphony Season

KALAMAZOO—The Kalamazoo Symphony brought its twenty-second season to a close with a concert on April 11 conducted by Herman Felber. Percy Grainger, pianist, was soloist in the Grieg Concerto and Gershwin's 'Rhapsody in Blue'. At the close of the program, trumpeters from Fort

Custer joined the orchestra in a colorful performance of Sousa's 'Stars and Stripes Forever'. It was announced that the season had ended with no deficit.

FISK FESTIVAL

University's Annual Series Stresses Folk Cultures

NASHVILLE, TENN.—The fourteenth annual festival of Music and Fine Arts took place at Fisk University April 15 to 17. Highlights of the festival, which stressed the cultures of Latin America and Africa, included a talk by Dr. Bliss Wiant, on furlough from the department of music, Yenching University, Peking, China, assisted by Mrs. Wiant, soprano; native dances by the Shologa Aloba group of African Dancers under the direction of Asadata Dafora, with Norman Coker, drummer; a chamber music concert played by Lillian Vann Hunt, violin; J. Andrew Ponder, viola; Oscar Eiler, cello, and Louise Dameron Ponder, piano.

Also, a Trio by Walter Piston was played by Harold Schmidt, violin, Rosamond Salisbury, 'cello' and Nell Richardson, pianist. William Allen, Negro pianist, presented a group of compositions by Negro composers. A performance of the Shostakovich Quintet was a special feature.

Olga Coelho, Brazilian soprano and guitarist, presented a program of Brazilian and Afro-American folk songs. The festival closed with a concert by the Fisk University Choir directed by Mr. Schmidt and Elwood Gaskill.

St. Matthew Passion Given

The St. George Church Choir of sixty members and the Junior Choir joined in a performance of Bach's 'St. Matthew Passion' under George W. Kemmer, organist and choirmaster, at the church on April 4. The soloists were Eleanor Steber, soprano; William Hain, tenor; Frederick Lechner, bass; Norman Jolliffe, baritone; Ruth Rothacker and Carol Brice, altos.

Brunswick Chamber Series Ends

BRUNSWICK, ME.—The Brunswick Chamber Music Society presented the sixth and last concert of its seventh season at Bowdoin College on April 8. Norbert Lauga, violinist, Yves Chardon, 'cellist, and Frederic Tillotson, pianist, played works by Rameau, Beethoven and Brahms.

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Applause Control

(Continued from page 16)

tween the third and the fourth sections of the symphony—yes, even the time which some conductors take to allow their solo singers to find their places, works havoc with the deep connection which exists indisputably between these movements.

I have picked these few symphonic examples at random. I could extend the list indefinitely to illustrate how various are the consequences of interruptions and how hard it is to lay down rules which work out equally well in every case. Now let me for a moment turn to the host of recitalists, notably the singers. Things are rather better with them than they used to be. Time was when audiences thought nothing whatever of breaking into applause the moment the vocal part of a song was over. One recalls that even an artist of the standing of Geraldine Farrar sometimes required her accompanist to omit the postludes of certain of her *Lieder*, so that when her own part was done the song was over—quite regardless of the composer's directions. I have seen many other and even noted singers indicate by some gesture or movement that when they had finished the song was finished, no matter how many bars the pianist still was supposed to play.

Things today are not altogether so flagrant. But more than one celebrated artist, who is conscientiousness itself as regards individual songs, has no compunction about permitting the listeners to interrupt the progress of a song cycle when one of the numbers happens to end in a manner which seems to challenge the audience. It is rare, for instance, to hear a performer of Schumann's *'Dichterliebe'* who does not stop to acknowledge plaudits after *'Ich Grolle Nicht'*. It is a wicked vandalism, naturally, this violation of the flow and unity of the cycle, but it happens because the song is familiar and because so many vocalists continue to look upon it as an independent number. Yet if they are artistically in earnest there is absolutely no reason why they should not immediately indicate by a lifted hand or a similar sign that they certainly do not want an interruption at this point.

The Matter of Repetitions

How often one reads that a recitalist "had to repeat this or that number" or "had to give so and so many encores"! Nine times out of ten the performer *has* to do no such thing *if he really does not want to*. The way not to repeat a song is simply not to repeat it. The way not to give an encore is simply not to give it. In the majority of cases it is grossly wrong to sing a song or play a piece a second time because, for one thing, a second performance is very seldom as good as the first and a particular lyric mood can rarely be created twice. All the artist has to do who does not really desire a *da capo* or an extra is merely to wait for the applause to die down as, after a time,

it almost invariably will. Let an audience see that the performer is resolved not to give in and it almost invariably follows that the program can go on. On the other hand, few things are more tasteless or mortifying than for the artist to yield *after* the applause has begun to subside even a trifle. The trouble is that most performers feel too flattered in their ego to resist a solicitation to supplementary favors.

As for the pianists, they have a comparatively simple expedient for discouraging outbursts between the movements of sonatas and that is by keeping their hands on the keys for a length of time. Nothing irritates me more than the pianist who wrenches the unquestionable continuity of Chopin's B flat minor sonata by throwing his hands sky high or else dropping his arms after the second movement—an unmistakable invitation to the listener's reactions! It is true that the manner in which this movement terminates would, under normal circumstances, call for applause. But the poetic sense of the work is so definite that the funeral march should follow the preceding movement without any kind of a break. While on the whole one might apply to sonatas the same principles that one does to symphonies (if the hearers are carried away do not restrain them from showing their feelings, if they are not let them reserve their sounds of gladness for the end) I always feel that this particular work of Chopin's belongs in a class with those symphonies of Schumann, which the composer desired to be performed without a pause.

How Physical Actions Count

It is a strange thing that there are certain purely physical actions which, in the concert hall and the opera house, and quite irrespective of musical considerations, are as conducive to applause as peeling a raw onion is to tears. People will, for instance, almost unfailingly clap for a pianist who, at the close of any number ending loudly, throws his hands toward the ceiling. They will do the same for the violinist who tears his bow from his fiddle strings with a defiant flourish. In the opera house let a singer at the close of a passage fall vigorously to the floor and though he may have delivered it ever so badly, the result is absolutely certain to be a violent beating of palms or even shouts and cheers. These things are part of a psychological reaction which is difficult to explain but they nevertheless are beyond dispute.

Analogous to them, though of a higher type, are the applause-breeding qualities of various purely musical effects. Just why is it that people have an almost invariable way of applauding at the end of the Grail Narrative in the last act of *'Lohengrin'*, be it ever so badly sung? The reason, whether the listeners appreciate it or not, has little to do with the singing as such. The thing that excites and stirs them is the sharp cymbal clash in the orchestra which immediately follows the words "*bin Lohengrin ganannt*". The cymbal clash, more than the singer, is what they are *really* applauding. Dramatic music is full of effects of this kind, which composers have known how to use often

to excellent effect. A certain succession of harmonies in the accompaniment of a vocal passage possesses the same properties of excitation. Listen to those chords which underlie Telramund's *'Mein Ehr' ist hin'* in the second act of the same Wagner opera and you have the true reason why almost every Telramund is heartily applauded when he finishes this passage—this plus the circumstance that he falls noisily on the stage. The quality of the actual singing has, in point of fact, little to do with it.

There are some paradoxical elements nowadays in the way the public is roused to enthusiasm by some things in the Wagner operas. It used to be the custom never to applaud these except at the close of the acts. Today there are passages which it had almost become a tradition to acclaim with plaudits just as if they were *'Celeste Aida'* or *'Salut demeure'*. At the Metropolitan I sometimes ask myself what in the world people think they are doing when they start a violent hubbub the moment they see the curtain rising on the second act of *'Die Walküre'*. Certainly it is not the splendor of the stage settings. One might say that it used to be for the first glimpse of Mme. Flagstad, but today the soprano is no longer there and the applause breaks out at exactly the same moment, though there is often no reason at all for distinguishing the two singers who have not yet begun to negotiate the scene. I have a strong feeling that it is absolutely nothing on the stage which creates this sense of excitement but rather the brilliant music which the orchestra plays. It used to be a rare occurrence when people applauded Brünnhilde's battle cry. Now it is a rare occurrence when they do not. I attribute this much less to the way the soprano of the occasion delivers it than to the fact that it has become in the course of time a very popular number which has to be saluted more for its familiarity than for the interpretation the Brünnhilde—whatever she may be—has given it.

We no longer split hairs as we once did about the propriety or the impropriety of applauding *'Parsifal'*. The first and the third acts we simply do not applaud and even the scattered handclaps one used to hear are now usually absent. The reason for not applauding, however, is at bottom *not* owing to the religious character of certain scenes. Actually, it springs from a profound sense that appreciation of it is best indicated by complete silence. This is not the only Wagner work which, to my thinking, ought thus to be distinguished. To me handclapping seems as wholly out of place at the close of the *'Götterdämmerung'* as it does after both the temple scenes in *'Parsifal'*. And one of the most profoundly impressive performances of *'Tristan'* I have ever witnessed (though it was by no means flawlessly sung) was the one given under Richard Strauss in Dresden or the semi-centenary of Wagner's death ten years ago, when the composer of *'Salome'* requested the huge gathering to refrain from any applause whatsoever and to listen to the tragedy from start to finish in a hush of perfect reverence.

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DAYTON OPERA FESTIVAL PRESENTED

**'Faust', 'Barber of Seville',
'Bohème', 'Traviata' and
'Rigoletto' Heard**

DAYTON, O.—The Dayton Opera Festival, which opened on April 28 and continued through May 2 in Memorial Hall, included five performances, comparing favorably with any operatic presentations heard here in recent years. Singers of the Metropolitan Opera Company appeared in leading roles, including Jan Peerce, Robert Weede, Raoul Jobin, Charles Kullman, Nino Martini and Nicola Moscona. Fausto Cleva, also associated with the Metropolitan Opera, directed the orchestra of the Cincinnati Summer Opera, made up of members of the Cincinnati Symphony. Michael De Pace was impresario for the festival.

Armando Agnini was the stage director, achieving good effects in spite of the small stage and inadequate space backstage. This auditorium is not well designed for operatic productions, but its central locality and seating capacity of 2,500 have made it Dayton's chief concert hall, and Mr. Agnini surmounted the difficulties handsomely. The scenery was fresh and pleasing and the costuming colorful.

The chorus, made up of members of the Metropolitan and Chicago Civic Opera companies, sang well. The ballets of the operas were danced by young Dayton women directed by Josephine Schwarz, a member of the Ravinia ballet in Chicago.

The opening opera was 'Faust', with Mr. Jobin in the title role and Mr. Moscona as Mephistopheles contributing excellent characterizations. Marjory Hess gave a capable interpretation of Marguerite. Thelma Votipka,

Nan Merriman, Carlo Morelli and Norman Roland were also heard.

'The Barber of Seville' was presented the following night in a distinguished manner, with Igor Gorin a dashing Figaro. Contributing artists were Doris Marinelli, Mr. Martini, Miss Merriman, Lorenzo Alvary, Louis D'Angelo, Mr. Roland and Alesio De Paolis.

'La Bohème', given the third night, enlisted the fine singing of Dorothy Kirsten and Mr. Martini in the leading roles. Others in the cast were Miss Hess, Mr. Morelli, Wilfred Engelman, Mr. Alvary and Mr. Roland.

'La Traviata' was fortunate in having Vivian Della Chiesa as Violetta. Appearing too in an outstanding performance were Robert Weede, Mr. Kullman, Mr. Engelman, Miss Votipka, Mr. Roland, Mr. De Paolis and Mr. Alvary.

'Rigoletto' brought the series to a close. The title role was sung convincingly by Mr. Weede. Jan Peerce interpreted the role of the Duke admirably. Miss Marinelli was Gilda. Others of the cast were Miss Votipka, Miss Merriman, Mr. Alvary, Mr. Moscona, Mr. Roland, Ermenegildo Morelato, Mr. Engelman and Mr. De Paolis.

Worthy of comment are the size and character of the audiences. The size enabled the local manager, Miriam Rosenthal, to report a financial success. The character differed vastly from that of the last decade. In place of the old social order of Dayton, which has backed local projects in the past, the audiences were made up of many workers from all parts of the country now at Wright and Patterson fields as civilian employees, and soldiers and many officers. Of course many long established Daytonites also attended.

MERAB EBERLE



A. Laviosa

Looking at a Model of the Stage for Opera in Dayton Are, from the Left, Standing, Robert Weede, Baritone, and Michael De Pace, Impresario; Seated, Doris Marinelli, Soprano; Armando Agnini, Stage Director; Marjory Hess, Soprano, and Raoul Jobin, Tenor

HATFIELD CLOSES TORONTO RECITALS

**Malcuzyński and Maynor
Sing on Series—Kiepora
and Robeson Heard**

TORONTO, CANADA.—Lansing Hatfield, young American baritone, gave two concerts in Eaton Auditorium on March 18 and 20. These were the closing concerts of the Artists' Series. Mr. Hatfield's programs were unusually interesting and possessed the quality of novelty. Collins Smith was much more than the conventional accompanist, both in his accompaniments and in his group of solo numbers he sustained the high art of the evening.

As has been the case of all visiting artists to Toronto, Mr. Hatfield went to the training camps near Toronto and sang to thousands of young men and women in the armed services of Canada.

Pianist Makes First Appearance

Witold Malcuzyński, pianist, played in Eaton Auditorium, on March 17. This was the first visit to Canada of the young Polish pianist and on this tour he played in seven of the leading cities. At Ottawa his concert was attended by the Governor-General of Canada and the Princess Alice. The Polish Minister to Canada also was present. Mr. Malcuzyński brought back memories of his fellow countryman, the great Paderewski, in his playing and in his program. He included the thirty-two Variations in C Minor of Beethoven; six Chopin words; two rarely heard compositions by Paderewski and Liszt's Spanish Rhapsody.

Dorothy Maynor, soprano, gave two recitals in Toronto in Eaton Auditorium in February, on the Artists' Series. Miss Maynor presented a program of real interest including songs by Handel, Debussy, Schubert and Strauss. Ernst Victor Wolff gave sympathetic support as accompanist.

Swarthout Ends Concert Series

Gladys Swarthout, mezzo-soprano, sang in Eaton Auditorium on March 4. This was the final concert of the Concert Series. With Lester Hodges at the piano, the soloist sang an unhackneyed program of classics and contemporary songs.

Paul Robeson, baritone, appeared in

Eaton Auditorium in February on the Concert Series. A sold-out house that overflowed upon the stage gave the singer an enthusiastic welcome. Mr. Robeson has sung four times within the year to Toronto audiences and at each concert he has received renewed assurance of the esteem in which he is held, for his vocal and dramatic art. Lawrence Brown was his accompanist. A young pianist, William Schatzkamer, was also introduced in two groups of piano solos.

Canadian Artist Series

The Canadian Concert Series sponsored by the Oxford University Press of Canada presented Malcolm and Godden, duo-pianists, in Eaton Auditorium on March 11. These two Canadians have been playing together for several years and although they have played in many Canadian cities in recent years, have not been heard in recital in Toronto for several seasons. Their program was marked by several new compositions that added excitement to the recital.

The final concert of this series was given by Kathleen Parlow, violinist, on April 1. Two unfamiliar but welcome works on her program were first Canadian performances of the Sonata in B Minor by Respighi and Debussy's Sonata in G Minor. Both were performed with impeccable artistry.

Jan Kiepora, tenor, sang in Massey Hall in February. A large and responsive audience showed its appreciation at every opportunity. Mr. Kiepora sang a well planned program that gave scope for his voice and dramatic art. As a tribute to the courage and bravery of our Soviet Allies, Mr. Kiepora sang a group of Russian songs in Russian.

ROBERT H. ROBERTS.

'Rigoletto' Given by Hudson Opera

UNION CITY, N. J.—The Hudson Grand Opera Association presented Verdi's 'Rigoletto' at the Grieff Theatre on April 2. The title role was sung by Robert Weede, with Doris Marinelli as Gilda, Bruno Landi as the Duke of Mantua. Others were Nino Ruisi, Jan Snow, Carlos Alexander, and Irene Antal. The performance was conducted by Thomas Philipp Martin, musical director of the Association. 'La Traviata', 'The Barber of Seville' and 'La Bohème' were also heard this season. The final performance of the series will be the double-bill 'Cavalleria Rusticana' and 'Pagliacci' with Giovanni Martinelli on May 26.

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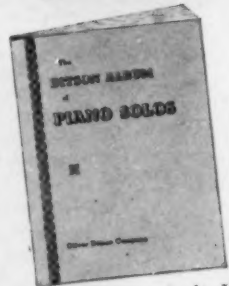
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MONTEUX CLOSES SYMPHONY SERIES

Leon Fleisher Is Soloist at Final Concerts—Report on Season

SAN FRANCISCO—With a fanfare from his orchestra, an ovation from his audience, and the satisfaction of having sponsored the professional debut of one he believed to be "the pianistic find of the day" in the person of fourteen-year-old Leon Fleisher, Pierre Monteux concluded the thirty-first season of the San Francisco Symphony with the concert pair of April 16-17.

The program was not as exciting as it would have been had there been no uproar of protest over the modern works and the consequent withdrawal of all but familiar fare from the last several programs. But the last Friday afternoon audience of the season was unrestrained in its approval of the Bach Suite No. 3, Wagner's Prelude to 'Lohengrin', Liszt's Piano Concerto No. 2 and Tchaikovsky's 'Pathétique' with which the season ended.

The Liszt concerto was a novelty, not having been played here for twenty-one years. There was reason for its revival as a vehicle for young Leon Fleisher, serving to demonstrate that this tall youth is a virtuoso and an artist. Beauty of tone and sensitivity to musical values were immediately apparent. Clarity and technical fluency were sustained through the brilliant as well as the lyric passages. It was a triumphant homecoming for the youth who left the city as an eight-year-old prodigy to become a protegee of Artur Schnabel.

The San Francisco Musical Association ended its season with a \$7,000 deficit. Fifty-two performances were played within the eighteen-week period. These included the twenty-four Opera House concerts (twelve pairs), four Young People's programs conducted by Rudolph Ganz; five concerts for the Art Commission in the Civic Auditorium; six joint appearances with the Ballet Theater, also for the Art Commission; ten broadcasts; performances in Fresno and Sacramento; four concerts for service men at military bases and a Gerishwin Festival.

Novelties Previously Heard

Prior to his reversion to ultra-conservative program fare Mr. Monteux had given the world premiere of Frederic Jacobi's 'Ode'; the American premiere of Santa Cruz's Five Pieces for String Orchestra, and first local performances of the Barber Violin Concerto with Albert Spalding as soloist; Ellis Kohs's Concerto for Orchestra; Prokofiev's Russian Overture; William Schuman's third symphony; Alexander Tansman's fifth symphony; Villa-Lobos's 'Discovery of Brazil' Suite No. 1 and his 'The Youthful Momus', with Maxim Schapiro as pianist. New works introduced on the radio programs and for Ballet Theater presentation are not included in the above list.

During the season the orchestra lost six men to the armed forces. The last to go, Frank Houser, left the San Francisco String Quartet minus its fine second violinist as well as the symphony with one less first violinist.

MARJORY M. FISHER

SAN FRANCISCO PLANS

Opera Association Lists Ballet and Recital Attractions

SAN FRANCISCO. — Unexpectedly breaking all recent precedent, the San Francisco Opera Association has announced next season's concert attractions before the end of the current season. Two series are planned, one

evening series and one for Sunday afternoons. Both will entitle the season subscriber to one performance of the Monte Carlo Ballet Russe and to a specified repeat performance of one of the operas of the regular season. It will be the first time that there has been any connection other than financial with the opera season. Six other events are included in each series, as follows:—

Sunday afternoon: Metropolitan Opera Quartet, Robert Casadesu, Baccaloni Opera Company, Helen Traubel, Yehudi Menuhin, and Lawrence Tibbett.

The evening series: Marjorie Lawrence, Lauritz Melchior and Astrid Varnay in joint recital, Jascha Heifetz, Richard Crooks, Dorothy Maynor, and the Baccaloni Opera Company. No dates have been announced.

M. M. F.

GUEST ARTISTS AID GOLDEN GATE FARE

Music Lovers End Season— Thomas and Traubel Give Recitals

SAN FRANCISCO—The Music Lovers Society concluded its eighth season in the Century Club in April with a program devoted to Beethoven's Quartet Op. 16 in E Flat for piano and strings; Rebecca Clark's interesting Prelude, Allegro and Pastorale for clarinet and viola, and the Brahms Quintet Op. 115 for clarinet and string quartet. The participants were Margaret Tilly, pianist; Nathan Abas and Harold Dicterow, violinists; Lucien Mitchell, violist; Herman Reinberg, cellist; and Rudolph Schmitt, clarinet. Lulu J. Blumberg is manager; Margaret Tilly, founder.

Appearing on the Opera Association's concert series in the Opera House were John Charles Thomas who gave an exceptionally fine program in serious manner, and Helen Traubel who revealed her artistry in songs and operatic numbers. Mr. Thomas was assisted by Carroll Hollister and Mme. Traubel by Conrad V. Bos. Both accompanists contributed solo groups.

Paul Draper gave an informal dance program before a capacity house in the Community Playhouse for the benefit of the Joint Anti-Fascist Refugee Committee after a six-weeks' stay at the Curran Theater as star of the Ed Wynn show. Sharing honors with him were Estelle Cain, excellent local pianist, and the dancer's mother, Muriel Draper, author and lecturer, who appeared as an official of the beneficiary and received contributions totaling close to a thousand dollars collected during the intermission period.

Nelson Eddy Heard Twice

Four nights before he was to officially close the Opera Association's concert series this year, Nelson Eddy sang a free concert in the Opera House for the men and women serving the armed forces. For the public concert Mr. Eddy sang a better than average program for a capacity audience. Theodore Paxson was his accompanist and assisting soloist on both occasions.

Concluding the Opera Association's Curran Theater concert series, Vitya Vronsky and Victor Babin collaborated in an excellent program of two-piano music. They were enthusiastically greeted in their first concert here.

Ending its season without Frank Houser, its second violinist who is now in the armed service, the San Francisco String Quartet had the services of Jacob Gimpel for piano quartets by Dvorak and Brahms, and the remaining members of the Quartet, Naoum Blinder, Ferenc Molnar and

SAN FRANCISCO WINNERS IN AIR AUDITIONS

Donald Kemp, pianist; Marne Dunlap, pianist, and Beth Childs, oboist, receive war bonds as prizes from Mrs. Leonora Wood Armsby, president of the San Francisco Musical Association, as winners in auditions conducted by Station KGO and the San Francisco



Chronicle. Miss Childs and Mr. Kemp will appear as soloists with the Symphony. A "consolation prize" bond was also awarded David Fulmer, trombonist, who was not able to attend the presentation luncheon as he is now in the armed services. His father acted as proxy to receive the bond. The jury included Pierre Mon-

teux, conductor of the San Francisco Symphony; Gaetano Merola, general director of the San Francisco Opera; Warren D. Allen, professor of music at Stanford University; Albert Elkus, chairman of the department of music at the University of California; and Luther Marchant, dean of the school of music at Mills College.

Boris Blinder offered the Mozart 'Divertiment' for violin, viola and cello. Mr. Gimpel's piano playing was some of the finest heard here during the year.

Mr. Hauser made his final appearance with the quartet in March, his induction being delayed a fortnight for this event. No substitute will be named for him until late this Summer.

Magnificent ensemble playing by Belgian Piano Quartet for Town Hall's Uplifters Series in the Curran Theatre was enjoyed by a small audience.

Esther Fernandez, a talented young pianist, gave her second recital in Century Club and fulfilled the promise of her debut two seasons ago.

Russian sacred music was brought into the concert hall by the A Cappella Choir of the Holy Trinity Russian Cathedral, J. A. Kolchin conducting. The city's oldest choral group, the Loring Club, ended its sixty-sixth year with a program which drew a capacity audience of friends to the First Congregational Church auditorium April 11. Eugene Fulton conducted for the last time prior to world peace, he having received his army summons the previous week.

The eight-year-old Samuel Lipman made his debut as pianist under the management of Lulu Blumberg and proved a worthy successor in the line of San Francisco prodigies.

MARJORY M. FISHER

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WINDINGSTAD ENDS SYMPHONY SEASON

New Orleans Lists Soloists for Next Season — Local Artists Scheduled

NEW ORLEANS.—The season ended with a genuine triumph for Ole Windingstad, director of the New Orleans Symphony. The players joined in the enthusiasm of the large audience in paying tribute to this splendid musician through whose zeal and untiring efforts the organization has attained its high degree of proficiency. That not one guarantor had to be called upon is proof that this city desires an orchestra of its own and will pay to maintain it.

The soloists already engaged to appear next season are: Efreim Zimbalist, Sari Biro, Josef Szigeti, Percy Grainger, Sigurd Rascher, Paul Witt-

genstein, Lotte Lehmann, Josef Levenne, and Jose Geringer.

Two excellent concerts closed the Philharmonic series, both by the Minneapolis Symphony, Dimitri Mitropoulos, director. As at all concerts of this notable series, capacity houses were the rule. The artists to appear next season are: Lily Pons, Ezio Pinza, Yehudi Menuhin, Rudolf Serkin, Vronsky and Babin, Risé Stevens, two concerts by the Minneapolis Orchestra, and the Budapest String Quartet with an assisting artist.

At the auditions held on April 3 at Dixon Hall for the selection of local soloists to appear with the New Orleans Symphony, the following were the successful entrants: Ruth Power, Dorothy Ecuyer, Joseph Bloemer, Michel Yuspeh, pianists; and Rosemary Wenger and Mary Townsend, vocalists. The judges for the instrumentalists were Dr. E. E. Schuyten, head of Loyola University School of Music; Dr. A. V. Davies, head of piano department of Gulf Park College; Dr. Carlo Liddle, head of L. S. U. Piano department, Josef Geringer and Nicolas Zadri, of the local orchestra, and Harry Brunswick Loeb, music critic. The judges for the vocalists were Leoen Ryder Maxwell, head of Newcomb College; Ralph Errole, head of L. S. U. vocal department, and Mr. Loeb. Mrs. Samuel B. Nadler was chairman of the committee of auditions.

The first performance in the South of Vaughan Williams's 'Dona Nobis Pacem', presented by 300 voices under the baton of Maynard Klein, was an outstanding offering of the season, Mr. Klein again demonstrating with conviction his distinctive talent as a choral director.

A new Louisiana composer was introduced to this city by Ole Windingstad at the tenth Pop concert of the season in the person of Claude Almand, who conducted his impressive tone poem, the 'Legend of Last Isle'. Mr. Almand appears to be a young man in his middle twenties. If this introductory composition is to be taken as a yardstick, he will have something to say in the world of tone that will claim the attention of distinguished musicians. He conducted his work with authority and dignity.

H. B. LOEB

VISIT BALTIMORE

Lawrence Aids Special Program by Philadelphia Orchestra

BALTIMORE.—The Philadelphia Orchestra appended its local season at the Lyric on April 21 with a special all Wagner program, with Marjorie Lawrence, soprano, as soloist.

The interpretations given by Miss Lawrence were convincing vocally as well as dramatically. Eugene Ormandy conducted understanding readings of excerpts from 'Tannhäuser', 'Tristan' and 'Götterdämmerung'.

The Bonney Concert Bureau, local representative for the Philadelphia Orchestra, announces six Wednesday evening concerts for next season at the Lyric on Oct. 20, Dec. 1 and 29, Feb. 2 and March 1 and 29.

Cadman Works Performed

Orchestral works by Charles Wakefield Cadman have been performed widely during the past eighteen months. His American Suite for string orchestra was conducted by Dr. Howard Hanson at the American Music Festival at the Eastman School of Music in Rochester. His 'Dark Dancers of the Mardi Gras' and his latest work, 'Aurora Borealis', were played last Fall by the Kansas City Philharmonic and the Indianapolis Symphony. His Symphony No. 1 ('Pennsylvania') was given last year by the Chicago Symphony under 'Dr. Frederick Stock and the Detroit Symphony under Victor Kolar.

CIVIC OFFICERS HONOR SOPRANO

At a Civic Music Association Reception for Campaign Workers in Canton, O., Blanche Thebom Was an Honored Guest. Standing Left to Right: Mrs. Mercedes Walker of Civic Concert Service, Inc.; Gladys Townsend, Co-Chairman; Mrs. Arthur Gibbs; William Meyer, Co-Chairman. Seated: Kenneth Cope, President, and Miss Thebom. The Association Closed Its Recent Campaign with a Waiting List of 200. The 1943-44 Series Will Include the Philadelphia Opera, Joseph Szigeti, Sari Biro, Jean Dickenson and Eugene Conley, and Raya Garbousova and Jan Smeterlin



WHITEMAN LEADS GERSHWIN PROGRAMS

Los Angeles Philharmonic Concludes Season—Gives Pageant on China

LOS ANGELES.—The Southern California Symphony Association closed its Winter Season on April 1-2 with two gala all-Gershwin concerts conducted by Paul Whiteman in the Philharmonic Auditorium. He also conducted the program in San Diego, Pasadena and at the Marine Base. The final and urgent collections from hundreds of new members with the last concert receipts for which Whiteman donated his services and included an amusing skit with a scale played by Gracie Allen, enabled the association headed by Mrs. Leiland Atherton Irish to pay the \$100,000 deficit and plan for Hollywood Bowl concerts this Summer and a Winter season of 1943-44.

Paul Whiteman played in this orchestra for a short time and for a longer time in the viola section of the San Francisco Symphony. His command over the Philharmonic augmented with his own band was easy-going and effective. Jesus Maria Sanroma came out for the solo part of the Concerto and also played the 'Rhapsody in Blue.' These were musically worthwhile of the Gershwin offered. An arrangement of a Medley of Favorites and 'Lady, Be Good' with the 'American in Paris' completed the program. Edward G. Robinson read the eulogy written by Oscar Hammerstein II and the band played a setting by Felix Mills.

The Philharmonic Orchestra returned the compliment April 4 when it combined with a Los Angeles choral assemblage from the churches and the Chinese colony to play Herbert Sothart's setting of the impressive pageant 'China' given in Hollywood Bowl before Mme. Chiang Kai-shek and over 20,000 citizens. He combined a modern instrumentation with the contemporary-sounding Chinese scale and the chorale was of ethereal quality. There were street cries of China and the lament of hearts torn by tragedy embodied in this score which enriched a deeply moving dramatization of

Chinese life with hundreds of Southern California Chinese as participants. An orchestration of the Chinese National Anthem proved to be an arresting concert number preceding the pageant.

In March the eighth and ninth pair of symphony programs were conducted by William Steinberg, March 4-5 and 18-19. The first was largely devoted to Johann Strauss waltzes, five of which were played. The symphony was Sibelius's Second and to open the banal and dully played concert, Steinberg gave a Scherzo by Langstroth which was cheaply orchestrated.

His last program had Vladimir Horowitz as soloist playing the Brahms Concerto B flat and not too well. He had spent hours with the dying Rachmaninoff and was upset. Mr. Steinberg conducted the 'Pathétique' with the Brahms, and began with the 'Don Giovanni' Overture by Mozart.

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Essex County Hears Week of Opera

Metropolitan Stars Make Up Most of Casts — Sodero Conducts Five of Seven Works — 'Bohème', 'Aida', 'Traviata', 'Carmen', 'Faust', 'Rigoletto' and 'Forza del Destino' Given

NEWARK, MAY 12.

THE ill-wind that prevented the Essex County Symphony from giving its annual series of Summer concerts at the Schools Stadium turned out to be a benign zephyr, for in place of the customary four open-air concerts, the Society has just concluded a series of seven operas at the Mosque Theatre.

Presented and staged almost entirely by personnel from the Metropolitan Opera Company, the series took on the proportions of a festival. Over and above all was the calm authority of Cesare Sodero, who conducted five of the seven operas, blending all the elements into remarkably unified and plastic performances.

Top honors for the outstanding performance of the week belong to Jarmila Novotna and the rest of the cast of 'La Bohème', which was given on the afternoon of May 8. Miss Novotna's portrayal was so genuine, fresh and appealing that one scarcely knew which to admire more, her singing or her acting. An hour or two before the curtain was to rise, Eugene Conley, young American tenor, was pressed into service as Rodolfo, despite the fact that he was scheduled to sing the Duke in 'Rigoletto' that evening, because Charles Kullman was unable to appear. Mr. Conley imbued the part with tenderness and simplicity of expression, and adapted himself easily to the ensemble although he had had no rehearsal with conductor or principals.

American Singers Appear

Two other young American artists distinguished themselves, Francesco Valentino being an excellent Marcello, and Christina Carroll a thoroughly delightful Musetta. Wilfred Engelman was Schaunard, Nino Ruisi won appreciation for Colline's apostrophe to his coat, and Salvatore Baccaloni provoked unrestrained laughter as Benoit and Alcindoro. Mr. Sodero conducted as if the music of 'Bohème' lay very near his heart.

Local interest was most keen in the opening performance, which brought to the role of Aida a hometown girl, Doris Doree, now a member of the Metropolitan. Though appearing in this part for the first time, the young soprano sang with uncommon accuracy and fidelity to pitch. Kerstin Thorborg was dramatic as Amneris, but not to the detriment of beautiful singing.

Alexander Sved was a terrifying Amonasro, though his voice was lyric and smooth on occasion. Kurt Baum, one of the favorites with the audiences in this series, sang opulently; the duet with Miss Doree in the third act went particularly well. Nicolo Moscona as the high priest and Louis D'Angelo as the king were up to their usual high standard. Thelma Votipka, who maintained a uniformly high level throughout the week in a number of secondary roles, sang the small part of the priestess in Act II very beautifully.

Local pride also was stirred by the playing of the orchestra, about half of which was made up of Newark musicians. So faithfully did the ensemble respond to Mr. Sodero's wishes that it was difficult to believe so many of the men had not played under his baton before.

Excellent also was the second opera,



Handy & Boesser

In the Opera Festival at the Mosque Theatre in Newark under the Auspices of the Essex County Symphony Society, 'Carmen' Was a High Spot. From Left to Right: Harry Friedgut of the Griffith Music Foundation, Alexander Sved as Escamillo, Jennie Tourel as Carmen, Kurt Baum, Don José, Mrs. Parker O. Griffith and Giorgio D'Andria, General Manager of the Series

'Traviata', in which Vivian Della Chiesa gave a sure and seasoned performance, singing with fine feeling for phrase and line. Charles Kullman was equally effective as Alfredo; in addition to good singing and attractive bearing, he brought to the part intelligent restraint and sincerity. Jess Walters sang Germont; the smaller parts were taken by Thelma Votipka as Flora, Lodovico Oliviero as Gastone, Wilfred Engelman as the Baron, Enrico Molina as the Marquis, Louis D'Angelo as the Doctor, and Anne Cuyle as Annina. Mr. Sodero conducted, drawing from soloists and orchestra a flowing, romantic performance.

Thursday's opera was 'Carmen'. Jennie Tourel was a vivacious and rich-voiced heroine. Kurt Baum, as Don José, again was in good voice; the audience was particularly enthusiastic after the 'Flower Song'. Marita Farrell as Michaela gave an outstanding performance, noted for charm and simplicity and good singing. Alexander Sved was greatly applauded after the 'Toreador Song'. Other parts were taken by Thelma Votipka as Frasquita, Maria Orelo as Mercedes, Wilfred Engelman and Lodovico Oliviero as the comical smugglers, and Louis D'Angelo as Zuniga. Mr. Sodero again conducted with firm control and authority.

A new conductor, Angelo Canarutto, took over 'Faust' and 'Rigoletto' on the evenings of May 7 and 8. In the former, Miss Della Chiesa again gratified the audience. Raoul Jobin was Faust and Nicolo Moscona the ubiquitous Mephistopheles. The illness of Robert Weede made it necessary for Francesco Valentino to take the part of Valentin, in which he won approbation. Lucille Browning was Siebel; Thelma Votipka, Marthe; and Wilfred Engelman, Wagner.

Sved Replaces Weede

In 'Rigoletto' Alexander Sved took the place of Robert Weede in the title role and scored a success, as did Josephine Tumina as Gilda. Eugene Conley, despite his having completed an unrehearsed Rodolfo a few hours before, did justice to the Duke. Others were Nino Ruisi, Sparafucile; Lucille Browning, Maddalene; Louis D'Angelo, Monterone, Wilfred Engelman, Marullo; Thelma Votipka, the Countess.

In the final performance, 'La Forza

del Destino', Mr. Sodero returned to the conductor's stand. Rachele Ravina sang Donna Leonora, and several members of the Metropolitan, whom the public had already begun to consider as old favorites, took the other parts. Kurt Baum was Don Alvaro; Francesco Valentino, Don Carlos. Nicolo Moscona was impressive as the Abbot, and Salvatore Baccaloni gave a characteristic performance of Father Melitone. Jennie Tourel was in good voice as Preziosilla.

Throughout the series the corps de ballet was headed by Lillian Moore and Joseph Levinoff. Giacomo Spadoni was the chorus master. Stage directors were Benjamin Altieri and Anthony Stivanello. The entire series of operas was under the direction of Giorgio D'Andria, founder and impresario of the National Grand Opera Company. The Essex County Symphony Society is headed by Mrs. P. O. Griffith as president, and Harry Friedgut as managing director.

PHILIP GORDON

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Arthur Willmore and Rhea Powers recently have become affiliated with Columbia Concerts Corporation as



Arthur Willmore Rhea Powers

members of the sales staff after closing their own office, Willmore & Powers, due to war conditions.

Miss Powers and Mr. Willmore express great satisfaction over their new connection and believe that they will have even wider scope for their experience and activities in the musical sphere than heretofore.

LOS ANGELES LISTS SUMMER SCHEDULE

Hollywood Bowl Season of Eight Weeks Envisioned —Groups Confer

LOS ANGELES—The official Winter season of the Los Angeles Philharmonic Orchestra and the Philharmonic Auditorium series was concluded with a sold-out concert by Artur Schnabel on May 2. The season, the twenty-fourth since the Orchestra's organization, ended without a deficit, according to an announcement by W. S. Rosenkrans, chairman of the Southern California Symphony Association Executive Committee.

The Hollywood Bowl Concerts* will begin this year with a Standard Symphony Hour broadcast July 4. On the Tuesday night following, the official concerts will open.

Bruno Walter will be one of the guest conductors, and Vladimir Bakaleinikoff will be associate conductor of the series.

Larger Audiences Permitted

The decision of Army authorities here will permit an audience of 10,000 in the Bowl this Summer. Four nights, Tuesday, Thursday, Friday and Saturday nights are planned and Marian Anderson will be the first soloist of the season, appearing July 6. Ten Sunday night broadcasts are scheduled but it is probable that the concerts will be spread over eight weeks. Two weeks of Ballet Theatre is expected to be arranged.

The National Association for Music and Related Arts in America, Inc., with temporary chairman, L. E. Behymer presiding, met April 27 in the headquarters of the Downtown Business Men's Association of Los Angeles to develop plans for seeking government support for music. Dr. Karl Wecker, former supervisor of the Federal Music Project here, was the principal speaker. The immediate aim is to establish music leadership in the Recreation and Play-ground Department, salvaging some of the lost W.P.A. music project before it is entirely out of the public mind. About 125 musicians and civic leaders were present and entered the discussion of ways and means.

The Music Educators of the California-Western Division held their biennial convention in Santa Barbara April 18-22 with President Helen C. Dill of Beverly Hills, presiding. Music in the national effort was the chief topic of discussion and Augustus Zanzig, music consultant and organizer appointed by the national government, gave an inspiring talk on community singing in this war.

ISABEL MORSE JONES

Kraeuter Trio Returns from Tour

The Kraeuter Trio, Karl Kraeuter, violin; Phyllis Kraeuter, cello, and Willard MacGregor, piano, completed a transcontinental tour of twenty-five engagements, most of them under Community Concerts auspices, on April 18, with an appearance for the Bohemian Club at the Harvard Club in New York. Beginning on Jan. 18, the Trio was in Georgia and Florida during that month, in New England and the Middle West in February in the Pacific Northwest and mountain states in February and March, in New Mexico and back through the Middle West to New York and the Atlantic states in April. Mr. MacGregor was ill for several Western dates, which were played by Rudolph Gruen. Many of the works on the Trio's programs are Mr. Kraeuter's arrangements. Miss Kraeuter contributes two groups of solos to each program, and Mr. MacGregor is also heard in solos.

HANDEL AND HAYDN SOCIETY APPEARS

Thompson Stone Leads 'The Creation'—San Carlo Opera Heard

BOSTON—Under the baton of Dr. Thompson Stone, the Handel and Haydn Society gave its Spring concert in Symphony Hall, presenting 'The Creation' by Haydn. The soloists were Ruth Diehl, soprano, Wesley Copplestone, tenor, and Walter Kidder, bass. Phyllis Durgin, a member of the chorus, stepped from the ranks to join the soloists in the final quartet and chorus. It was not surprising to find the chorus smaller than usual, that condition exists everywhere. The quality of tone, diction and general excellence of the performance merited a much larger attendance. Especially commendable was Miss Diehl's performance, as she came as a last minute substitute for the singer announced and did excellent work.

The San Carlo Opera Company, conducted by Carlo Peroni, again paid Boston a visit. Notable additions to the repertory were 'Lohengrin' and 'La Forza del Destino.'

In the Tapestry Room of the Boston Museum of Fine Arts, the Boston

String Quartet (Messrs. Keller, Krips, Fourel and Zighera) presented an enjoyable concert for Service Men and Women. In Jacob Sleeper Hall the Stradivarius String Quartet closed its notable series of concerts illustrating the history of the string quartet. Messrs. Wolfensohn, Robbins, Dick and D'Archambeau are to be congratulated upon this successful completion of an ambitious undertaking. The final program listed quartets by Shostakovich, Alban Berg, Paul Hindemith and Bohuslav Martinu.

Early Music Group Heard

In the concert room of the Women's City Club, the Boston Society of Early Music gave its final concert of the season, presenting an interesting program of music by Purcell, Gibbons, Bach, Susato, Handel, Dowland, Tunder and Schirmerer in combinations for Descant viol, viola da Gambam Treble viol, violone and harpsichord. Participating artists were Madam Olga Averino, soprano, Paul Federowsky, Alfred Zighera, Sylvia Marlowe, Albert Bernard and Gaston Dufresne. Plans are already under way for another series of concerts next winter.

Among recitalists to give late season concerts has been Howard Goding, pianist, and a teacher of rare ability. Mr. Goding played to an audience which almost filled Jordan Hall, despite the fact that opera was on the bill a block to the east and 'The Creation' was being sung in Symphony Hall a block to the west. Mr. Goding offered a program which was both varied and taxing, opening with Schumann's Allegro from 'Faschingschwank aus Wien', followed by a Mozart Sonata, Brahms Sonata Op. 5, a pair of Ravel items and a pair by Debussy, and to finish, the 'Que lindos olhos' by Villa-Lobos and Dohnanyi's Rhapsody, Op. 11, No. 3. In Symphony Hall, Marjorie Lawrence gave a program of songs by Handel, Schubert, Brahms, Strauss, Cantaloube, Ravel, Carpenter, Rachmaninoff and an aria from 'Götterdämmerung'. Paul Meyer was the accompanist, and also supplied two groups of solos. The singer was in excellent voice and was warmly applauded by an enthusiastic audience.

GRACE MAY STUTSMAN

Sittig Complete Series for Service Men

Margaret Sittig, violinist, and her father, Frederick V. Sittig, pianist, completed their schedule of appearances for service men, with a recital at the Bombing Range at Avon Park in Central Florida on May 5, and journeyed to their Summer home in the Poconos. In April they were heard in Morrison Field, at Breakers Hotel Hospital, and at the U. S. Navy Convalescent Hospital.

Farbman String Symphony Tours

Harry Farbman, concertmaster of the St. Louis Symphony, recently completed a busy schedule with the Farbman String Symphony of which he is director. This organization, composed of fourteen members of the St. Louis Symphony, fulfilled engagements during March in Cumberland, Md., Huntington, W. Va., Springfield, Ohio, Maryville, Tenn., Little Rock, Ark., Montevallo, Ala., and Auburn, Ala. Edith Schiller appeared as piano soloist at all these concerts.

Kipnis Is Soloist on NBC Series

Alexander Kipnis, Russian basso, who has had nineteen appearances in Metropolitan Opera this season and twenty-six concert engagements in New York, Baltimore, New Orleans, Mexico City, Philadelphia, Detroit, Seattle, and other cities, is now the featured artist on the National Broadcasting company's 'Saturday Concerts.'

READ AND DIAMOND WIN PADEREWSKI AWARDS

Symphony and Quartet Earn One Thousand Dollars in Fund's 1942 Competition

Gardner Read and David Diamond were awarded the two \$1,000 prizes from the Paderewski Fund for the Encouragement of American Composers in the 1942 competition. Mr. Read's Symphony No. 2 in E Flat Minor



David Diamond



Gardner Read

won the symphonic award; Mr. Diamond's Quartet for Piano and String Trio in E Minor, the chamber music prize.

The judges in the competition were Howard Barlow, Jacques Gordon and Walter Piston. The winners were announced by the Trustees of the Fund: Artur D. Hill, Wallace Goodrich and Adams Sherman Hill.

Mr. Read was born in 1913 in Evanston, Ill. He studied four years at the Eastman School in Rochester with Royce, White, Rogers and Hanson. In 1936 he received the first prize of \$1,000 in the contest sponsored by the Philharmonic Symphony Society of New York for a major orchestral work by an American composer. In 1938 he won a Cromwell Scholarship, giving him two years of study and travel in Europe.

Mr. Diamond was born in Rochester in 1915. He studied at the Cleveland Institute of Music, the Eastman School and the New Music School, with Sessions and Boepple and with Nadia Boulanger at Fontainebleau, France. He won the Elfrida Whiteman Scholarship in 1935, the Juilliard Publication Award for his 'Psalm for Orchestra,' a commission from the League of Composers in 1937 and a Guggenheim award in 1938.

PONS ENDS ATLANTA ALL STAR CONCERTS

Eleven Artists Scheduled for 1943-44 Series—Music Club Plans

ATLANTA, GA.—Lily Pons, a favorite with Atlanta audience, closed the All Star Concert Series season on April 12. Frank La Forge was the accompanist and Frank Versacci gave the flute obligato.

Marvin McDonald, manager of the All Star Concert Series, plans the following attractions for 1943-1944: Richard Crooks, tenor, and Bidu Sayao, soprano, will open the season in a joint concert on Oct. 15, followed by Charles L. Wagner's production of 'Faust' in November; Fritz Kreisler, Nov. 30; Luboshutz and Nemenoff and Nathan Milstein in joint concert, Dec. 11; Vladimir Horowitz, Jan. 15; Don Cossack Russian Male Chorus, Feb. 7; Minneapolis Symphony, Dimitri Mitropoulos, conductor, with Artur Rubinstein, pianist, as soloist, in February; and the Ballet Theatre, March 10.

Mr. McDonald will present Sigmund Romberg and his Orchestra in concert on May 30, at the Municipal Auditorium.

The Atlanta Music Club, Mrs. E. Raymond Johnson, president, will pre-

sent on their Membership Series for next season: Robert Casadesus, on Oct. 26; Licia Albanese, Dec. 14; Budapest String Quartet, date to be announced later; and Carroll Glenn, violinist, in March.

Guy Maier will conduct a five-day series of teachers' classes and lectures and conclude with a concert, under the management of Helen Knox Spain, opening on June 24 and continuing through June 29.

H. K. S.

Luboshutz and Nemenoff End Season

Pierre Luboshutz and Genia Nemenoff, duo-pianists, have completed a busy season which included forty-nine recitals and eight appearances with orchestras, among them the NBC, Chicago and St. Louis symphonies. In spite of the difficulties of travel they were able to keep every engagement. In El Paso, however, their train arrived too late for an orchestral rehearsal, and they had to play the Mozart Concerto without one. In San Francisco, Miss Nemenoff appeared in their recital with a temperature of 102. In Cincinnati, Mr. Luboshutz played with the orchestras as scheduled in spite of an equally high temperature.



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RODZINSKI LEADS FAREWELL EVENTS

Rubinstein Plays Tribute to Rachmaninoff — Pop Series Planned

CLEVELAND—The nineteenth program in the symphony series of the Cleveland Orchestra was given on April 1 and 3. Dr. Rodzinski conducted and Artur Rubinstein was soloist, replacing Rudolph Serkin who was forced by illness to cancel what was to have been his first appearance before the Severance Hall audience. The Andante Cantabile movement from Tchaikovsky's String Quartet Op. 11, in an arrangement for the string section, was played in memory of Sergei Rachmaninoff. This was followed by a memorable performance of the illustrious composer-pianist's romantic Concerto in C Minor. The lovely melodies and fine orchestral effects were revealed with devotion. The Brahms Symphony No. 2, in D, completed the program.

The twentieth pair of symphony concerts, on April 15 and 17, closed the orchestra's twenty-fifth season and Dr. Rodzinski's tenth season as conductor. The program included three works which he had conducted, as guest conductor, in his first Cleveland appearance eleven seasons ago. They were the stunning transcription of Bach's Toccata and Fugue in D Minor by Julius Wertheim, with which the program opened and the Beethoven Fifth Symphony which followed. After intermission Strauss's 'Death and Transfiguration' was played, and an arrangement of 'Tales from the Vienna Woods' which was Dr. Rodzinski's musical farewell.

Sidlo Presents Token

At the close of the Thursday concert, Thomas L. Sidlo, president of the Musical Arts Association, presented a silver tray to Dr. Rodzinski as a token of the best wishes of Cleveland for his success as conductor of the New York Philharmonic Symphony Society. Dr. Rodzinski expressed his appreciation of the cooperation he had always received adding that he would be happy to return as guest conductor. While all were standing the string section played the Pizzicato part of the Scherzo from Tchaikovsky's Fourth Symphony.

After the Saturday concert Edmund P. Lewandowski, City Commissioner of Welfare, presented Dr. Rodzinski with a scroll from the Poles of Cleveland, and a check which the conductor said he would match and donate to the Paderewski Testimonial Hospital in Edinburgh. The orchestra played the Polish National Anthem then ended on a gay note by playing 'For He's A Jolly Good Fellow' and 'The Sidewalks of New York'.

The final Sunday Twilight Concert of the season, on April 4, was attended by an overflow audience. Dr. Rudolph Ringwall directed a program of works by Debussy, Still, Strauss, and Wagner, and added the Introduction and Wedding March from 'Le Coq d'Or' by Rimsky-Korsakoff and the Andantino Marziale from Tchaikovsky's Second Symphony. The twelve concerts in this series had an attendance of over 24,000.

Give Educational Concerts

During the entire week of April 5, the orchestra's schedule was devoted to the second series of its annual Educational Concerts. Dr. Ringwall conducted the programs which are the basis for music appreciation study in the schools. Lillian L. Baldwin, supervisor of music appreciation, prepared the study material which was in three series, 'Little Folks Program', for fourth grade; 'Children's Concerts'

for fifth and sixth grades; and 'Young People's Concerts' for junior and senior grades. Sixteen concerts given during January, February, and March were attended by 31,904 children.

Forty-three concerts were played on tour this season. The March tour included appearances in Sharon, Wilkes-Barre, and West Chester, Pennsylvania; Ithaca, New York; Princeton, New Jersey; Roanoke, Virginia; Charlotte, Greensboro, and Winston-Salem, North Carolina; and Spartanburg and Rock Hill, South Carolina.

The last of twenty-seven international Columbia broadcasts was played in Severance Hall on April 17, and featured as soloist Earl Wild, of the U. S. Navy, in a fine performance of Rachmaninoff's Second Piano Concerto. Dr. Rodzinski conducted, and Kay Halle was the commentator.

Announcement has been made of a series of Summer Pop Concerts in Public Hall, during June and July, and conducted by Dr. Ringwall.

WILMA HUNING

LOPATNIKOFF WORK WINS \$1,000 PRIZE

Cleveland Orchestra Makes Award for Composition Marking Twenty- fifth Anniversary

CLEVELAND—His 'Opus Sinfonicum' won for Nikolai Lopatnikoff the \$1,000 prize offered by the Musical Arts Association for a composition commemorating the twenty-fifth anniversary of the Cleveland Orchestra, it was announced by Thomas L. Sidlo, president of the association. Honorable mention went to David Holden for his Rhapsody, 'Say Paw'. Both works will be performed by the Cleveland Orchestra next season, the prize-winner being scheduled for the Twenty-fifth Anniversary pair of concerts on Dec. 9 and 11.

N. Lopatnikoff

Dr. Lopatnikoff, born in Russia in 1903, lives in New York and teaches composition at the Hartt Musical Foundation in Hartford, Conn. Mr. Holden, a native of White Plains, N. Y., teaches at the Boston Conservatory of Music. The judges who chose these works from 151 scores submitted were Artur Rodzinski, Arthur Shepherd, Albert Riemschneider, F. Karl Grossman and Norman Lockwood.

SCHOOL FESTIVAL HELD

Ward-Belmont Event Features British and American Works

NASHVILLE, TENN.—The Ward-Belmont School presented its third annual fine arts festival on April 28, 29, 30 and May 2, featuring British and American composers and an exhibit of Southern art. The first evening was devoted to a lecture recital by Marion Keighley Snowden on Old English Music, with examples played on virginals. A faculty recital the following evening enlisted F. Arthur Henkel, organist, Maxine Schlanbusch, soprano and Verna Brackinreed and Elizabeth Wall, pianists.

On April 30 Rosamond Salisbury played Samuel Barber's 'cello Sonata in C Minor; Florence and Alan Irwin played two-piano compositions; and a ballet by dance students was presented.

The Ward-Belmont Singers, directed by Sydney Dalton, and the Chamber Music Society, under Kenneth Rose, gave an ensemble program on the final evening. All events were open to the public and each was introduced by Lawrence H. Riggs.

CLEVELAND CHURCH GROUPS GIVE BACH

Blodgett Directs 'St. Matthew Passion'—Jobin Is Soloist with Orpheus Chorus

CLEVELAND—Bach's St. Matthew Passion was given an excellent interpretation by the combined St. James Festival Choir and the First Unitarian Church Choir, under the direction of Walter Blodgett, in Severance Hall, on April 19. Mr. Blodgett's efforts produced a chorus of exceptional quality and the soloists distinguished themselves.

The vocal soloists were, Mary Marting, soprano of Berea; Eileen Law, contralto, of Toronto; John Priebe, tenor, of Buffalo, the Evangelist; Bruce Foote, baritone of the Chicago Opera Company, as Jesus; and Daniel Harris, baritone, of Oberlin College. The instrumental soloists, all members of the Cleveland Orchestra, contributed excellent performances. Participating were Felix Eyle and Homer Schmitt, violins; Robert Swenson, 'cello; Philip Kirchner, oboe and English horn; Maurice Sharp, flute; and Leon Machan, cembalo. Arthur W. Quimby, who preceded Mr. Blodgett as curator of the musical arts at the Cleveland Museum of Art, returned from his duties at Connecticut College in New London, to preside at the organ.

The Orpheus Male Chorus, conducted by Charles D. Dawe, presented its twenty-second annual concert in Severance Hall on April 22. Raoul Jobin, Metropolitan Opera tenor, was soloist, and in addition to his solos which included an aria from 'Herodiade' and two groups of short songs by Debussy, Saint-Saëns, Hahn, Fauré, Vaughan-Williams, Beach, and La-Forge, sang Gains's 'Yonder! Yonder!' and Herbert Elwell's 'I Was With Him', with the Club.

Elwell Work Introduced

Mr. Elwell's work was given its first performance with the eminent Cleveland composer at one of the pianos. It is a jubilant hymn to creation based on a text from Proverbs, reaching an impressive climax in a four-part fugue. The work is dedicated to Mr. Dawe and the Chorus and was only recently completed.

Another celebrated Cleveland composer, Dr. Arthur Shepherd, head of the music division of Western Reserve University, was honored by a fine performance of his work, 'Ye Mariners of England' which he also dedicated to the Chorus and which received its first performance last season. Its second performance verified the opinion of its excellence. Dr. Shepherd and Ben Burtt, the regular accompanist for the Chorus were at the pianos. Members who sang solo parts were Harold Mathews, Leonard Edwards, and Leo Boylan. Graham Marsh was at the organ.

WILMA HUNING

GIVE ANNUAL 'MESSIAH' AT BETHANY COLLEGE

Brase Leads Three Performances During Easter Week Festival in Lindsborg

LINDSBORG, KANS.—Patrons from twenty-nine states and forty-nine counties attended the sixty-second annual 'Messiah' Festival during Easter week. Activities had been appreciably curtailed due to the war, but attendance and general interest in the festival exceeded expectations. Hagbard Brase directed three performances of the Messiah, with the following soloists: Marjorie Phelps, soprano; Mrs. Gladys Havens, contralto; Arthur

Kraft, tenor, and Herbert Gould, bass. They were heard on Palm Sunday afternoon; Wednesday evening, for 2,000 soldiers from nearby Camp Phillips, and in the final rendition on Easter Sunday afternoon, this performance replacing the traditional solo artist recital.

Other high lights of the Bethany College festival included the singing of excerpts from Bach's 'Saint Matthew' Passion, Dr. Brase, director, with Rev. James Claypool, narrator, Arid Wallin, organist; a concert by the Bethany Symphony, Joseph Kirshbaum, conductor, Mr. Gould, soloist; a joint recital by Mr. Kraft and Mrs. Havens; Instrumental Ensemble concert, Mr. Kirshbaum, director, with Marjorie Phelps, soloist; Bethany Vocal Ensemble, Dr. Brase, director, and the annual student contests.

B. L.

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ORCHESTRA SEASON ENDED BY ORMANDY

Caston Leads Subscription and Youth Events—New Work Heard

PHILADELPHIA — Eugene Ormandy being indisposed, Saul Caston, associate conductor, took charge of the tenth and final concert in the Philadelphia Orchestra's Monday evening series on April 12. The program listed Franck's D Minor Symphony; Debussy's 'La Mer'; the Overture and Allegro from Couperin's 'La Sultane' Suite, arranged by Milhaud, and Hue's G Minor Fantasia for flute and orchestra, with William Kincaid doing a brilliant job as soloist.

Mr. Caston also directed the final

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VISITING COMPANY PRESENTS PARSIFAL

Metropolitan Offers Holy Week Event—LaScala Gives 'Gioconda'

PHILADELPHIA—A Holy Week presentation of 'Parsifal' by the Metropolitan Opera Association on April 20 accounted for a filled Academy of Music. Under Erich Leinsdorf's direction, the Wagner music-drama proved one of the company's best contributions to our local opera season.

Lauritz Melchior's interpretation of the title role measured up to the anticipated standards in voice and action and Kerstin Thorborg's achievements as Kundry were of a superior order. As Gurnemanz and Amfortas, Emanuel List and Julius Huehn proved well-chosen. Walter Oltzki was the Klingsor and other names included Nicola Moscona, Eleanor Steber, Irene Jessner, Helen Olheim, Marita Farrell, Maxine Stellman, Lucille Browning, John Dudley, John Garis, Osie Hawkins, Emery Darcy and Mary Van Kirk.

The Philadelphia LaScala Opera Company at the Academy of Music on April 30 presented 'La Gioconda'. With Giuseppe Bamboschek, an able and informed conductor, Ponchielli's grandiose and melodramatic work had a generally excellent production. Stella Roman as guest-artist from the Metropolitan Opera, scoring a marked success in the title role.

The other principals were Sydney Rayner, Enzo; Maria Crescentini, Laura; Nino Ruisi, Alvise; Angelo Pilotto, Barnaba; Ada Belle Filis, La Cieca. Louis d'Angelo, Francesco Curci and Charles Beale completed the cast. The many choral numbers were effectively sung and the orchestral score pleased in the qualities of performance, while the corps de ballet under William Sena's direction won a special tribute for a colorful and artfully-devised interpretation of the Dance of the Hours.

Among other recent opera events was the Main Line Opera Group's laudable staging of Pergolesi's 'La Serva Padrona,' with Ann Frank, Harry Buten and David Weiss in the cast and Adam Frank conducting. Also to be mentioned in reviewing the season is 'Porgy and Bess,' the Gerishwin 'folk-opera,' Alexander Smallens conducting, in a three-weeks' run at the Forrest Theatre.

The popularity of the ballet had further evidence here with sold-out houses at the Locust Street Theatre for Ballet Russe de Monte Carlo performances the week of April 26. New locally and one of the most attractive repertoire pieces, in Agnes de Mille's choreography and Aaron Copland's apt and artfully-written score, was 'Rodeo'. 'Chopin Concerto', 'Magic Swan' and 'Snow Maiden' also had first Philadelphia viewings and there were familiar offerings in 'Scheherazade', 'Gaiete Parisienne', 'Beau Danube' and 'Prince Igor'.

Grainger Makes U.S.O. Tour

Percy Grainger began a tour of Army and Navy Camps under the auspices of the U.S.O. with an appearance at Fort Belvoir on May 10. This month he is also scheduled to play in Virginia in the Marine Barracks, Quantico; Richmond Army Base; U. S. Naval Const. Training Center, Williamsburg; Fort Eustis; Langley Field; Fort Story; Camp Pendleton; U. S. Naval Receiving

Station, and Training Station, Norfolk; Norfolk Navy Yard, Portsmouth; Norfolk Navy Hospital; Camp Pickett; and Camp Lee. Also in North Carolina in Fort Bragg; Carolina Beach Recreational Area, Wilmington; and U. S. Marine Corps, New River. Before going to the National Music Camp at Interlochen, Mich., for two months, Mr. Grainger will appear with the San Antonio Symphony on June 5; at Indiana University, Bloomington, Ind., June 10; and with the promenade Symphony in Toronto, Canada, June 17.

SCHOOL AND GROUP CONCERTS ATTRACT

Academy and Settlement Events Heard—Youth Pro- grams Enlist Soloists

PHILADELPHIA — Soundly-styled readings of sonatas by Bach, Mozart, Debussy and Fauré distinguished a faculty recital by Jani Szanto, violinist, and Joseph Schwarz, pianist, at the Philadelphia Musical Academy on April 14. On the same evening at the Philadelphia Art Alliance an entertaining "Song Show" featured Lucy Howe in a costume-recital of popular songs from the 1890's to the present.

The pianistic powers of Genia Robinor were amply certified at a Settlement Music School faculty recital on April 15, her list comprising works by Bach, Busoni, Beethoven, Chopin, Szymanowski, Toch, Turina, and others.

On April 17 the Philadelphia Chamber String Simfonieta provided its fifteenth annual children's concert at the Bellevue-Stratford, Fabien Sevitzyk conducting. Skill was shown by Elaine Bittorf, youthful harpist, in several Salzedo pieces, and other features included Gordon Stull, boy soprano; a group of selected school choruses, and dancers from the Littlefield Ballet.

This season's Philadelphia Youth Concerts soloists appeared to advantage at the Philadelphia Art Alliance on April 19. Selma Guerra, saxophonist, assisted by Joseph Levine at the piano, played a sonata by Paul Creston among other works. Barbara Jane Elliott, pianist, offered Ravel's 'Tombeau de Couperin' and Constance Stokes, mezzo-soprano, sang numbers by Massenet, Brahms and Bridge. At the Plays and Players auditorium Florence Fraser, pianist, supplied a lecture-recital on 'Parsifal' and at the Mercantile Library the Wagner music drama with other Easter music was discussed and illustrated by Louis Kazze, pianist and Junto music director. A Young Artists Concert

(Continued on page 135)

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CINCINNATI CLUB ASSISTS GOOSSENS

Symphony Concludes Season with Easter Program— Arrau Soloist

CINCINNATI—The 1942-43 season of the Cincinnati Symphony was closed on April 16-17 under Eugene Goossens. On March 26-27, Mr.

Goossens celebrated the fiftieth anniversary of the Cincinnati Orpheus Club by presenting that male organization as a feature on his program. Under Dr. James Thomas Kelly the ensemble was heard in three hymns by Holst and in four Russian numbers. Several encores were added. Also on the distinctly local program were Martin G. Dumler's Prelude and Fugue, in its world premiere, which the listeners found technically sound and rich to the ear, and G. Hugo Grimm's 'Montana', an agreeable tone picture.

On April 2-3 Mr. Goossens enlisted Claudio Arrau as piano soloist in the Brahms Concerto No. 1. The symphony was R. Vaughan Williams's 'Pastoral', presented in honor of the composer's seventieth anniversary. In memory of Sergei Rachmaninoff, Mr. Goossens contributed Debussy's Andante from the String Quartet.

At the final concerts, in recognition of the Easter season, Mr. Goossens played excerpts from Act III of 'Parsifal', which he himself had transcribed. Following, came an earnest reading of the Sibelius Symphony No. 7 (in one movement). Much to the patrons' delight, the orchestra played Mr. Goossens' Fanfare for the Merchant Marine. Mr. Goossens was compelled by the applause of both the listeners and his orchestra to conduct it twice. The final offering of the season was the Beethoven Symphony No. 5.

VALERIA ADLER

OKLAHOMA SYMPHONY COMPLETES SCHEDULE

Pons Appears as Final Guest Attraction—Starlight Series Planned

OKLAHOMA CITY—Lily Pons closed the Oklahoma State Symphony Society's sixth season in April, attracting a near-capacity house in the new Municipal Auditorium of 6,000 seats. Miss Pons's concert was the last of four special attractions which included Jeannette MacDonald, the Ballet Russe de Monte Carlo, and the Ballet Theatre.

The Oklahoma State Symphony Society Orchestra, Victor Alessandro, conductor, gave seven concerts this season. Albert Spalding, violinist; Gregor Piatigorsky, 'cellist; Robert Casadesu, pianist, and Richard Crooks, tenor, were soloists. Brahms's Requiem was given on the anniversary of Pearl Harbor with the University of Oklahoma Chorus, Lara Hoggard, director, and Mary Ellen Bright, soprano, and James Pease, baritone, as soloists. A symphony concert Prokofiev's 'Peter and the Wolf' was heard, with Paul Leyssac, narrator. The series was opened last October with Charles L. Wagner's presentation of 'La Bohème'.

Average attendance at concerts this year showed an increase of thirty per cent over last year, according to Dean Richardson, secretary-manager of the Symphony Society. The war has drawn heavily on the seventy-five piece symphony, and has taken fifty of its regular members since Pearl Harbor. However, six years ago an understudy system of training was established in the orchestra for talented youngsters, and on this group Mr. Alessandro has drawn to replace the entire horn, brass, and woodwind

sections, and to fill out the string sections.

The regular Summer Starlight Series of six concerts in Oklahoma City and Tulsa, and in addition a tour of the training camps in the vicinity of Oklahoma City, are planned. Over fifty concerts have already been given in the camps.

FIVE ARTISTS GIVE SEATTLE RECITALS

Robeson and Maynor Sing on Series—Francescatti and Hofmann Play

SEATTLE.—The Negro baritone Paul Robeson sang to an audience which overflowed to the stage, March 13. On the program were compositions of Beethoven, Mussorgsky, Mendelssohn, the dramatic 'Lord Randall' and Negro spirituals. Assisting the singer were William Schatzkamer, who played two piano groups, and the excellent accompanist, Lawrence Brown. Mr. Robeson also sang two concerts on Sunday for service men, one at the U. S. Naval Hospital and one at the First Ave. Cantonment.

Cecilia Schultz presented Dorothy Maynor, in a popular request program at the Moore Theatre, April 10. The program included familiar works of Handel, Schubert, Brahms, Strauss, folk songs and Negro spirituals. The lack of variety in the program, and the soft half voice Miss Maynor employed for much of the program, failed to reveal her full artistry. However, she brought a spirit of gayety to the performance which was delightful. Her accompanist, Ernest Victor Wolff, gave masterly assistance.

The second appearance of Zino Francescatti, evoked enthusiasm from his listeners. The peak of the fine program was the Sonata, by Franck. Other works were: Tartine, Concerto in D Minor; Bach, Prelude, Loure, Gavotte (for violin alone); Gaillard, Week-End; Stone-Piastro, 'Hora Burlesca'; Ravel, Tzigane; Saint-Saëns, Introduction & Rondo Capriccioso. Albert Hirsch was at the piano.

On April 13, Josef Hofmann also played to a capacity audience. The program listed Handel's Theme and variation in D Minor; Sonata in C, Op. 53 ('Waldstein') Beethoven; Chopin's Nocturne in B, Op. 62, No. 1; Valse in A-Flat, Op. 42; Berceuse; Polonaise in A, Op. 40; Sgambati, 'Nenia'; Prokofieff, March; Hofmann, 'Elegy' and 'Kaleidoscope'.

Helen Louise Oles, pianist, made her only local appearance this season, as the third in the Sunday afternoon series of concerts sponsored by Cecilia Schultz. She played works by Bach, Haydn, Beethoven, Khatchatourian, Rachmaninoff, Pinto and Liszt.

Mrs. Faye Raymer has been appointed Acting Manager of the Associate Women Student Concert and Lecture series of the University of Washington. She succeeds Margaret Donohue.

NAN D. BRONSON

James Pease Joins Army Air Corps

James Pease, American bass-baritone, one of the winners of the Metropolitan Opera Auditions of the Air, recently joined the Army Air Corps. Mr. Pease enlisted as an Air Cadet last September, but was not called

until April 10. In the intervening months he appeared seven times as soloist with the Philadelphia Orchestra under Eugene Ormady; was soloist with the New York Oratorio Society, the Oklahoma State Symphony, the Syracuse University Chorus, and in a performance of 'The Messiah' at Connecticut College. He also took the role of Uberto in the New Opera Company's production of 'La Serva Padrona' at the Forty-fourth Street Theatre.

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CONCERTS: Several Artists Heard in Debut Recitals

THE mid-Spring calendar listed the usual increase in choral and group events and decline in solo recitals. Pianists led the latter, including: Lubka Kolessa, Lenore Engdahl and Jane and June Rosenfeld, duo-pianists, in first appearances; Robert Goldsand, Alexander Borovsky, Edna Rapoport and Rachelle Shubow. Vocalists were: Paola Novikova, soprano; Donald Dame, tenor, and Mary Louise Stockard, soprano, in debuts; and Emanuel List, as soloist with the Yiddish Culture Chorus. The last Serenade at the Museum of Modern Art was conducted by Vladimir Golschmann. Ralph Kirkpatrick was the principal artists with the Bach Circle of New York. Also appearing were: The Golden Hill Chorus, Orchestrette of New York, Branscombe Choral and the Down Town Glee Club. Orchestral concerts included Arturo Toscanini and the NBC Symphony with Vladimir Horowitz as soloist, and the New York Philharmonic-Symphony under Mitropoulos, in benefits; and final programs by the Busch Chamber Music Players and the National Orchestral Association.

Lubka Kolessa, Pianist (Debut)

The young pianist, born in the Ukraine, trained in Vienna and now living in Ottawa, Canada, after having begun her concert career at the age of fifteen and appeared with various European orchestras, made her New York debut at Town Hall on the evening of April 18. She proved indisputably to be the possessor of uncommon musical talent, with an exceptional flair for the piano and exuberant temperament and fire, and of a technical equipment apparently equal to practically any demands. A particularly good command of clean-cut staccato was one of her assets.

Her playing, however, arrested the attention rather for its possibilities for the future, after the gain of greater self-discipline, than for its present estate, as an unbridled superabundance of temperamental élan misled her into many rhythmic vagaries and tonal excesses detrimental to the integrity of the music played. Thus, violent extremes of percussive forte tone and erratic treatment of rhythm marred not only much of the Vivaldi Introduction, Largo and Fugue in D Minor but also most of Chopin's B-Flat Minor Sonata and the first movement of Beethoven's Op. 2, No. 3, in C Major, although the remaining movements of the latter and the unison finale of the Chopin were played with genuine distinction. There seemed to be little understanding of the greater traditions of the Chopin work.

The performance of the Chopin Allegro de Concert, Op. 46, would have been impressive but for the whimsical rhythm, while six of the same composer's mazurkas, though played with an exaggerated scale of dynamics, revealed musical responsiveness and a sense of their inherent lilt. First American performances of two preludes by Wassyl Barwinskyi made known effective short pieces fashioned along accepted harmonic lines. Brilliant delivery of the Strauss-Schultzevler 'Blue Danube' found the gifted recitalist completely in her element.

Paola Novikova, Soprano

It is our misfortune that Paola Novikova, Russian soprano, did not make her appearance in our country before now. Her first New York re-



Lenore Engdahl



Donald Dame



Paola Novikova



Lubka Kolessa

cital on April 26 in the Town Hall revealed musicianship of the first order, a singing technique of high polish and a voice that was frequently beautiful and always well produced. Her best tones were in the middle and low registers and in the mezzo-forte and pianissimo intensities. Her best performances were of poignant lyrics such as Rachmaninoff's 'Dream', Tanieff's 'The Fountains' and Rimsky-Korsakoff's 'Summer-night's Dream'. She also sang a number of other songs in Russian, as well as some in Italian and Spanish. Much singing has removed the surface freshness of the voice, but expert control, sinuous flexibility and prevailing musical intelligence were happy compensations.

Busch Ensemble Plays Mozart

An All-Mozart program was offered by Adolf Busch and his chamber music players, assisted by Rudolf Serkin, pianist, as the fourth and last of his concert series on the evening of April 16 in the Town Hall. The program included the Adagio and Fugue in C Minor for String Orchestra, the Violin Concerto in A (K. 219), Piano Concerto in E Flat and Symphony in B Flat (K. 319). In general, the opening Adagio and Fugue was the most artistically evocative performance of the evening, although Mr. Serkin's interpretation of the Piano Concerto was a model of pellucid and elegant classicism. Mr. Busch, too, made a fine representation of the Violin Concerto. But there is a rough-hewn erudition about his playing which, despite its patent authenticity and sincerity, is often impatient with sheer physical loveliness of intonation, clean bowing and precise technique. The same rugged energy and disregard of finesse also appears in the playing of the ensemble. Admitting the seriousness and scholarship of the performers, one could wish for less formidable execution.

Donald Dame, Tenor

Stuart Ross, accompanist; with the assistance also of the New York String Quartet and Edith Weissmann, harpsichordist. Town Hall, April 18, evening.

'Look down, Harmonious Saint'...Handel
'Away, Away with Care' (from Cantata No. 103) Bach
(with string quartet and harpsichord)
'Feinsliebchen, du sollst mir nicht barfuss gehn!' Brahms
'Die Sonne scheint nicht mehr' Brahms
'Schwesterlein'
'An die Geliebte: 'Er ist' Wolf
'Air Champêtre' Francis Poulenc
'Lamento' Henri Duparc
'Chanson de la mariée' Maurice Ravel
'Le plongeur' Ch. M. Widor
'On Wenlock Edge', a cycle, (with string quartet) R. Vaughan Williams
'Evening Song; Lament of Ian the Proud' Charles Griffes
'Sigh no more, Ladies' (MS.) Douglas Moore
'Joy' A. Walter Kramer

Mr. Dame came before an audience of well-wishers, many of whom had heard him with the New Opera Company or some other stage enterprise. His recital debut sustained the favorable impression created by his operatic appearances. His program was one

of substance and interest, free for the most part of the too familiar. Of particular value was his presentation of the six songs of Vaughan Williams's cycle 'On Wenlock Edge', the text taken from A. E. Housman's 'A Shropshire Lad'. These are mood poems that require a considerable interpretative grasp on the part of the artist who undertakes them. Mr. Dame projected them musically and expressively. The tenor's achievement of the runs in the Handel work was praiseworthy, though the effect of the Bach air thereafter was rather laborious.

Clear diction was a factor for success throughout the recital. The singer's legato also was commendable. Within the compass required by the five groups of songs, the scale was even and the dynamics varied from notes of considerable power to others in the half-voice. An instance of smooth soft singing was found in the Ravel song, which was given a second time. The tone itself was of an essentially "open" character. Mr. Dame instanced his gift for comedy with an amusing delivery of the 'Bartered Bride' stuttering song as an encore. Mr. Ross played admirable accompaniments.

Bach Circle of New York

Handel, rather than the Bachs, father and son, got top honors in the program given by the Bach Circle of New York in Town Hall on the evening of April 19. Perhaps the brilliant playing of Mitchell Miller as oboe soloist in Handel's Concerto in C Minor had most to do with that fact. Mr. Mitchell has attained a beauty of tone and a technical proficiency on his instrument which place him in the front rank of contemporary oboe players. Ralph Kirkpatrick also was prominent in the proceedings. He played the figured basses and cadenzas in the Handel work as well as in J. C. Bach's Concerto in E Flat and the elder Bach's Concerto in F Minor, and he also played Mozart's Variations on "Ah! Que Vous Dirai je Maman?" Other participants were Janos Scholz, cellist, who played a Geminiani Sonata with Mr. Kirkpatrick, and Felix Galimir and Louis Gralitzer, violinists, and Lotte Hammarich, violinist, who provided the string parts of the concertos. It was an interesting, if not lively, session.

Lenore Engdahl, Pianist (Debut)

Lenore Engdahl, young American pianist, revealed an artistic equipment of an uncommon order at her New York debut recital at Carnegie Chamber Music Hall on the evening of May 4. The possessor of solidly established musicianship and a roundly developed technique that enabled her to give free scope to her native musicality as firmly controlled by the dictates of good taste, she set forth a well-contrasted list of compositions in a manner that created a profoundly favorable impression.

A felicitous combination of intensity of feeling, temperamental fire and

poetic sensitivity was disclosed in the new-comer's playing of the Bach-Tausig Toccata and Fugue in D Minor, marked by a fine architectural grasp and response to the nobility of the music, the Mozart Sonata in F, a Chopin group and pieces by Albeniz, Grieg, Palmgren and Dohnanyi. Of the Mozart sonata the first two movements were especially persuasive, the third, while crisply clean in articulation and zestful, lacking a measure of the requisite sparkle. The performance of the Chopin Ballade in F Minor was an outstandingly praiseworthy achievement, structurally compact, technically admirably controlled and emotionally tempestuous without loss of artistic balance. The mazurka, Op. 41, No. 1, also was effectively played although scaled to too large a tonal framework, while the Etude in B Minor, Op. 25, No. 10, served to demonstrate highly developed octave facility used with excellent musical and dramatic effect. The audience left the recitalist in no doubt of its pronounced approval.

Alexander Borovsky, Pianist

Alexander Borovsky, Russian pianist, gave his second recital of the season on the evening of April 21, appearing this time at Town Hall in an all-Bach program such as he has given many times in Europe and South America but never before in this country. His well-schooled fingers proved equal to all the demands for clarity of articulation in all the more involved passages of the works presented and his devotion to the divinity of his program was apparent in his meticulous dissection of the structure of the different numbers chosen. That devotion did not extend, however, to delving deeply into their emotional values and expounding them convincingly for his listeners.

Interpretatively, his treatment of the Prelude and Fugue in B Flat Minor from Book 1 of the Well-Tempered Clavichord was the most satisfying feature of the recital, while the virtuosic brilliance with which he played the Busoni transcriptions of two organ chorale-preludes, 'Rejoice, Beloved Christians' and 'In Thee Is Joy' at the end had a more authentic stamp than the forced hard tonal effects employed pretty generally in most of the other compositions listed.

He began with the Toccata in C Minor and continued with the 'English Suite' in G Minor, three Inventions (in B Minor for two voices and in B Minor and A for three parts), the Prelude and Fugue in A Minor from the second book of the Well-Tempered Clavichord, the Fantasy and Fugue in A Minor and the Partita in B Minor. The immediate juxtaposition of works in the same key, such as the two in A Minor, was not in the best interests of the program.

Last Museum Serenade

Vladimir Golschmann conducted a chamber orchestra in the fifth and last of the Museum of Modern Art Serenades at the museum on the evening of April 27. Robert Casadesu replaced George Chavchavadze on a few hours notice as piano soloist in Poulenc's 'Aubade'. The latter pianist met with an accident and was unable to appear. Other soloists were Yvonne de Casa Fuerte, Charles Libove and Stuart Canin, violinists, who played Vivaldi's Concerto for Three Violins and String Orchestra. As first performances in New York, the Poulenc work and also the set of five Danses concertantes by Igor Stravinsky were the matters of most interest in the program.

No need to tarry over either com-

(Continued on page 140)

VARDI AND GUNDRY WIN 1943 TOWN HALL AWARD

Violist and Violinist to Appear Together on Endowment Series Next Year

Emanuel Vardi, viola, and Roland Gundry, violin, were named the 1943 Town Hall Endowment Series Award winners on May 3 by Kenneth Klein, director of the Town Hall concert department.

The Award consists of an engage-



Roland Gundry Emanuel Vardi

ment on the Town Hall Endowment Series. It is made annually to the artist, not over thirty years of age, who, in the opinion of the Town Hall Music Committee has given the most notable performance of the previous year. The Committee members who voted were: Walter W. Naumburg, chairman; Mrs. Arthur M. Reis; Mrs. Stella Fontaine and Alden W. Talbot.

Mr. Vardi was born in Jerusalem twenty-seven years ago. He was brought to this country when he was 3 years old, and later studied at the Juilliard School. He has been a member of the NBC Symphony Orchestra under Toscanini. He enlisted in the Navy last Fall and is now in the Navy Symphony Orchestra, stationed in Washington.

Mr. Gundry was born in Paris in 1922, brought here by his American parents at an early age, and began his musical education in California, returning to Paris when he was 9 to study violin with Jean Galemian.

This is the first time the award, established in 1938, has been split. The two winners are scheduled to appear together at their award recital in the endowment series on Feb. 9, 1944.

Sorin, in Army, Is Orchestra Soloist

Samuel Sorin, pianist, who was inducted into the Army this Spring,

has been assigned to the University of Illinois to work in an office affiliated with the ROTC and the Army college training program. He was to be soloist with the University Symphony on May 9 playing the Liszt E Flat Concerto.

Philadelphia

(Continued from page 36)

sponsored by the Octave Club of Norristown engaged Thelma Davis, contralto, and Joseph Battista on April 21, and under the auspices of the Junto, Ralph Gomberg, oboe-player and member of the local U. S. Navy Band, expertly performed compositions by Handel, Locillet, and d'Indy on April 26, Louis Kazze serving as accompanist.

Local Chapter Holds Last Session

The Philadelphia Chapter of the National Association of American Composers and Conductors held the final session of its first season at the Academy of Vocal Arts on April 28. Samuel Barber's 'Dover Beach' enlisted Brenda Lewis, soprano, and a string quartet, Sidney Tibor Zelig, Gaetano Molieri, and Francis Pasquale. Miss Lewis, with Jeanne Behrend at the piano, also appeared in songs by David van Vactor, Robert Ward, Bela Wilda, and Theodore Chanler. Excerpts from N. Lindsay Norden's piano suite, 'Music for Children', were played by Dorothy Goldsmith Netter; S. Marguerite Maitland's 'Snow Queen' suite had the composer at the piano and Rollo F. Maitland at the organ; William Donovan's 'Serenade' was set forth by Ralph Gomberg, oboe; Paul Shure, violin; Erwin Groer, viola, and Seymour Barab, cello. Sigmund Spaeth, national president, was present and introduced by Mrs. Edward O. Troth, chapter chairman, delivered an address on the organization's purposes and accomplishments.

Holy Week and the Easter season observed some distinctive choral programs. Verdi's 'Requiem' had an admirable performance with Alexander McCurdy conducting and the solo parts delivered by Barbara Thorne-Stevenson, Nancy Fishburn, George Lapham and Robert Grooters. Brahms's 'Requiem' and Dvorak's 'Stabat Mater' were sung under Walter Baker and Haydn 'Passion Music' under Robert Elmore. The Orpheus Club, Clifford Dinsmore, conductor, and the Fortnightly Club, Henry Gordon Thunder, conductor, gave Spring concerts at the Academy of Music.

The Philadelphia Music Club Chorus, H. Alexander Matthews directing, and various club vocalists and instrumentalists took part in a Bellevue-Stratford concert on April 20. The Matinee Musical Club terminated its forty-ninth season on April 27, presenting a Tribute Luncheon to Julia E. Williams, retiring president. Among the principal speakers were Mrs. Guy P. Gannett, president of the National Federation of Music Clubs; Mrs. Curtis Bok; Mrs. Raymond R. Bear, president of the Pennsylvania Federation of Music Clubs, and Dr. William Hamilton Aulenbach. Several hundreds, including many of the city's prominent musical personalities as guests-of-honor, attended the affair and the musical program featured the club chorus, Harry A. Sykes conducting. The date also marked the April meeting of the Philadelphia Music Teachers Association at Presser Hall with a lecture-recital by William O'Toole, pianist, on 'Creative Teaching for Musical Meaning'.

Reading Symphony Ends Season

READING, PA.—The Reading Symphony, Saul Caston conducting, closed its season on March 14 with an attractive bill at the Rajah Theatre. Dvorak's 'New World' Symphony and



Julius Huehn with Mary E. Kenney, Executive Secretary of the Lewiston-Auburn Community Concert Association, Before His Recent Appearance in Auburn

LEWISTON, Me.—The eleventh annual membership campaign of the Lewiston-Auburn Community Concert Association, held the week of May 4, resulted in a complete auditorium sell-out and the establishment of a waiting list for the first time in the history of the association. The campaign was staged the week following the final concert of the 1942-43 series, given by Julius Huehn, Metropolitan Opera baritone. Artists and attractions chosen for next year's course are Rise Stevens, the General Plaff Don Cossack Chorus, Jorge Bolet and Patricia Travers. George H. Davis of Auburn is president of the Association. Ralph Lycett, of Community Concert Service, directed the campaign.

Prokofiev's 'Peter and the Wolf', with Mary van Doren appearing as Narrator, were heard. Ravel's 'Pavane pour une infante defunte' and Liszt's Hungarian Rhapsodie No. 2 finished the schedule.

In February Rudolph Ganz, pianist, was soloist in Beethoven's C Minor Concerto No. 3. Two Bach chorales in Eugene Ormandy's arrangements and Brahms' C Minor Symphony No. 1 completed the list. W. E. S.

Trenton Symphony Enlists Varnay

TRENTON, N. J.—Guglielmo Sabatini conducted the Trenton Symphony in the fifth concert of its current season before a large and responsive audience at Stacy Park Memorial Auditorium on April 13. Astrid Varnay, Metropolitan Opera soprano, was its soloist, singing excerpts from Wagner's 'Flying Dutchman', 'Lohengrin' and 'Tannhaeuser' and several encores including songs by Grieg and Rogers, Mr. Sabatini playing the piano accompaniments.

The orchestral numbers were Rameau's 'Entrance of the Muses' in Mr. Sabatini's agreeable transcription; Beethoven's Symphony, No. 1 in C; Tchaikovsky's 'Andante Cantabile', for strings, and a pair of Dvorak's Slavonic Dances. W. E. S.

Soloists Aid York Symphony

YORK, PA.—With a concert in William Penn Senior High School on April 27 the York Symphony ended a successful tenth season. Louis Vyrer, in his seventh year as conductor, bore himself capably on the podium, and Rebecca Lewis, harpist, had soloist in Debussy's 'Danse sacree' and 'Danse profane' and Earl McDonald's 'Scenes from Childhood' Suite. Ingratating charm derived from Geminian's Con-

certo Grosso in G Minor, neatly transcribed by Guglielmo Sabatini, and Mozart's Symphony in D, the 'Haffner'. Earlier soloists were Josef Lhevinne, pianist; Marian Head, violinist; Max Aronoff, violist, and the Don Cossacks. W. E. S.

Eurydice Chorus Contest Open

PHILADELPHIA—The annual contest is open for the Eurydice Chorus Award of \$100, granted to the composer of the best composition for women's chorus of three or more parts. The award will be granted in October of this year. Compositions should be submitted to the Eurydice Chorus Award Contest Committee, Philadelphia Art Alliance, 251 So. 18 St., Philadelphia, Pa. Compositions will be judged by a jury selected by the Alliance's board of directors. W. E. S.

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Boepple Leads Uncut 'St. John' Passion

Dessoiff Choirs and Chapel Choir of Princeton University Sing Bach Work—Soloists Are Cynthia Rose, Lydia Summers, John Garriss, Bruce Boyce, William Ventura and Paul Matthen

AFTER the widely divergent performances of 'The Passion According to St. Matthew' conducted by Leopold Stokowski and Bruno Walter, the one as a miracle play, the other as the grand finale, so to speak, of the Philharmonic-Symphony's 101st season, there was something appealingly simple and direct about a subsequent presentation of Bach's other surviving work in this form, the earlier 'Passion According to St. John'. Conducted by Paul Boepple, it was sung by the Dessoiff Choirs and the Chapel Choir of Princeton University in Carnegie Hall on the evening of May 4. Soloists were Cynthia Rose, soprano; Lydia Summers, contralto; John Garriss, tenor; Bruce Boyce, baritone; William Ventura, tenor; and Paul Matthen, bass.

The circumstance that the work was sung in German occasioned little comment, though this required the Evangelist to tell the story of the crucifixion in the tongue of a nation with which we are at war. In the peaceful 'twenties, the old Friends of Music broke the long tradition of performances of the Bach Passions in English, and there was then considerable objection on the part of those who felt that the Biblical text should be heard by Americans only in their own language. Others took the pure art view that Bach's was a setting of German words and that only by the use of the original could the work be heard as he had intended it to be heard.

Performance Uninterrupted

Presumably it was to this view that Mr. Boepple inclined. So, without resorting to cuts anywhere in the score, he began with 'Herr unser Herrscher' (the chorus that Bach substituted as an afterthought for 'O Mensch, bewein' dein' Sünde gross', later transferred to the 'St. Matthew Passion') and went through without an intermission to the final chorale that is the pendant to the tenderly expressive 'Ruht wohl' of the epilogue. Begun a little after 8 o'clock, the uncut and uninterrupted performance occupied only a little more than two hours.

Within its limitations of volume and vitality of utterance, the combined Dessoiff-Princeton chorus sang commendably well. Particularly effective was the singing of the chorales—there are fully a dozen of them in this score, including one that is used as counterpoint against a bass solo. In these the simplicity, directness and earnestness of the choristers counted for more than it did in some of the larger and more elaborate choruses. More of weight and dramatic thrust could have been desired in the "turba" interjections of the tremendously stirring "scene" of the crowd before Pilate. But the sin-



Paul Boepple (Right) with Five Soloists Rehearsing the 'St. John' Passion. From the Left, Bruce Boyce, John Garriss, Cynthia Rose, William Ventura and Paul Matthen

cerity and honesty of the performance was made felt throughout. Mr. Boepple's conducting was altogether alert and energetic. His tempi were firm and appropriate. Though there was no show of the churchly sort of reverence, the feeling of the performance was devout.

First honors among the vocalists went to Mr. Garriss, who sang the recitatives of the Evangelist with clarity and skill. The second of his two solos was also smoothly projected, though the first placed a strain upon his vocal equipment. Mr. Boyce sang the concluding phrases of Jesus smoothly and expressively; earlier in the part, the voice lacked the weight for some of the music. Mr. Matthen was rather overburdened by the two beautiful bass solos that fell to him. Miss Rose used her light soprano acceptably; and Miss Summers—an eleventh-hour substitute for Jean Bryan, who was taken ill—made what

Lydia Summers
Contralto Soloist



was required of the contralto's 'Es ist vollbracht'. Besides Mr. Ventura's solo, some tenor phrases were entrusted to James Robert Sands, who sang them from a place in the chorus.

The orchestra, though not of the virtuoso order, included some well-known musicians and played adequately. Janos Scholz was solo 'cellist'; Ralph Kirkpatrick played the harpsichord and Carl Weinrich the organ. Mr. Weinrich is the regular leader of the Princeton choir.

O. T.

Minor work. Far less restraint was noticeable than had militated against some of his previous efforts, and he played it with fire and excellent tone. Other sonatas on the program were the D Major, Op. 28 ('Pastoral'); the E Flat Major, Op. 81 A, and the E Flat Major, Op. 7.

National Orchestral Association Brings Season to an End

National Orchestral Association, Leon Barzin, conductor. Assisting soloists: Frances Magnes, violinist; William Masselos, pianist. Carnegie Hall, April 26, evening:

'My Country', a Scenic Fantasy, Op. 70 Mortimer Wilson
Concerto in A minor, Op. 16, for piano and orchestra Grieg
Concerto No. 4, in D Minor, for violin and orchestra Vieuxtemps
'Prayer—1943' William Schuman

A sense of timely appropriateness obviously inspired Mr. Barzin in placing both the late Mortimer Wilson's patriotic "scenic fantasy" and William Schuman's 'Prayer' on the program of his orchestra's sixth and last concert of the season. The Wilson work proved to be in the main a series of fancifully conceived variations on 'My Country, 'Tis of Thee', with the freely treated tunes of other traditional American songs interspersed, suggesting music eminently suitable for a patriotic pageant or picture. Though somewhat thickly scored and lacking in subtlety of dramatic effect, it gave its meed of pleasure as a sincere and frankly expressed utterance of contemporary sig-

nificance. Mr. Schuman's 'Prayer—1943', preluded by a prolonged siege of swelling and receding dissonance punctuated by the reverberations of distant cannon, also found favor with the audience.

Miss Magnes demonstrated the possession of a pronounced violin talent in her playing of the Vieuxtemps concerto, which was marked by considerable temperamental intensity and a gratifying measure of poise. Her tone verged on the over-bright and strident in the more strenuous passages but remained of good quality in the Adagio. Young Mr. Masselos, who made a deeply favorable impression at his recital last season, gave more attention to the virtuosic possibilities of the Grieg concerto than to its more poetic implications and forced his tone needlessly, while negotiating the technical hurdles of the work with adequate facility and applying himself to his task with unflagging spirit in a reading less penetrating than he is capable of giving.

C.

Eda Rapaport Works Heard

A program of the compositions of Eda Rapaport was given in Carnegie Chamber Music Hall on the evening of April 28. The composer was at the piano for a group of her songs sung by Mary Frances Lehnerts, mezzo-soprano, and other participants were Milton Kaye, pianist, and a string quartet made up of Stefan Sopkin and Theodore Katz, violins; Selig Posner, viola, and Leo Rostal, cello. Works performed included a 'Pastoral String Quartet' with voice, and String Quartet No. 3; Sonata for Violin and Piano No. 1; three pieces for violin and piano, piano pieces and six songs. Facility, a prevalent vitality and an increase in dissonance over a period of years were marked characteristics of Mrs. Rapaport's output. Her work seemed most unselfconscious when voiced in a modern idiom.

Mitropoulos, Piaastro and Philharmonic in All-Russian Program

New York Philharmonic-Symphony, Dmitri Mitropoulos conducting. Assisting artist: Mishel Piaastro, violinist. Carnegie Hall, April 29, evening:

Overture, 'La Grand Paque Russe', Op. 36 Rimsky-Korsakoff
Concerto in D, for violin and orchestra Tchaikovsky
Symphony No. 2, in E Minor, Op. 27 Rachmaninoff

For the benefit of the American Red Cross, members of the Philharmonic-Symphony gave their services for a second time this season at this concert and Mr. Mitropoulos made a special trip from Minneapolis to conduct it. It was gratifying that the public turned out in such large numbers as practically to fill the auditorium, and it was fitting that conductor and orchestra were presented with testimonials of appreciation by an officer of the beneficiary during the intermission period.

When Mr. Piaastro came out to play the Tchaikovsky concerto he was given a prolonged, spontaneous ovation such as, conceivably, might have completely unnerved him under the circumstances. As it was, there were traces of reaction to it in the first movement, but in the main that movement was played with a commanding breadth of style, while the Andante was invested with Slavic warmth of feeling and sung with suave beauty of tone and treatment of the phrase line, and the closing movement was dashed off with great élan and brilliance of effect. It was followed by another protracted demonstration for the soloist, with cheers mingling with the stormy applause.

Mr. Mitropoulos led the orchestra through a brightly colorful performance of Rimsky-Korsakoff's 'Russian Easter' and, after co-operating with Mr. Piaastro with shrewd sympathy in the concerto, offered a structurally

(Continued on page 42)

New York Concerts

(Continued from page 38)

position. Poulenc's 'Aubade' is a kind of concourse of voices in which one instrument after another in a peculiarly selected ensemble of woodwinds and strings intone the melodic phrases. The piano has most to say, and it was Mr. Casadesu's remarkable feat of sight-reading difficult material (or what must have been something very like sight-reading for him) that gave the music whatever distinction it possessed. The Stravinsky dances were similarly undistinguished. It is said that Stravinsky sought a distillation or a synthesis of his impressions of ballet music of the Nineteenth Century in this music. Whether or not he achieved his objective, we frankly do not know. Furthermore we don't care, since a distillation of somebody else's music is not creative music according to our book. The composer was present to receive the applause with Mr. Golschmann and the orchestra. The orchestra, by the way, was of unusually good quality and Mr. Golschmann made the most of a taxing assignment.

Goldsand Closes Series

Ending his series of seven Beethoven Sonata recitals in Carnegie Chamber Music Hall on April 21, Robert Goldsand won an ovation for his performance of the Op. 111, C

Boston

By GRACE MAY STUTSMAN

SERIES COMPLETED BY KOUSSEVITZKY

Biggs Is Soloist in Handel Organ Concerto—Choruses Aid in 'Ninth'

BOSTON—The Boston Symphony completed its sixty-second of formal concerts on May 1. The year has marked the end of an honorable career as an independent orchestral unit. Membership in the Musician's Union has brought a few advantages, however, not the least of which has been the orchestra's return to the air. The effect of these broadcasts has been evident in the make-up of the programs.

The twenty-third pair of concerts was a case in point. The program numbers seemed peculiarly disjointed, yet so cleverly did Serge Koussevitzky lead from one item to the next that such things as key relationship, contrast and climax were almost forgotten in admiration for the individual performances. As something of a novelty, the conductor opened the program with the Handel Concerto No. 10 in D Minor, for Organ and Orchestra. The soloist was E. Power Biggs, distinguished English organist now resident in Boston. The work had not been heard at these concerts since 1925. Mr. Biggs revived it two years ago at the Berkshire Symphonic Festival and it easily bears repetition, especially as heard under his skillful fingers. A smooth performance of the Schubert 'Unfinished' Symphony followed, and the first half of the program closed with an impressive presentation of the Prelude to 'Parsifal', by Wagner.

A first performance in Boston of Frederick Jacobi's 'Ode' for Orches-

tra opened the second half of the program. Composed in 1941, the work was given its premiere in San Francisco by Pierre Monteux last February. It was inspired, according to the composer, by a prayer from the Hebrew Morning Sabbath Service. It is entirely program music, and very dependent upon the text. Without a legend, the work might easily be misconstrued, as its relation to a biblical passage is not too apparent. The composer was present to take a bow from the stage at the conclusion of a brilliant performance.

There followed a superb publication of the Ravel Introduction and Allegro for Harp and Orchestra. Bernard Zighera, first harpist of the orchestra, was the soloist. Orchestra and artist combined to make the performance a memorable one. A colorful interpretation of Rimsky-Korsakoff's 'Russian Easter' Overture on Themes of the Russian Church, Op. 36, closed this penultimate concert.

The final pair of concerts were given on April 30 and May 1, Dr. Koussevitzky conducting. Liadoff's 'From the Apocalypse'—Symphonic Picture Op. 66, was revived to open the program, which also contained the Brahms Symphony No. 4, Op. 98, and the Shostakovich Symphony No. 5, Op. 47. The Apocalypse is essentially program music, and in common with the Jacobi 'Ode' depends for its inspiration upon a biblical text. The chief difference lies in the musical speech of the two composers. Whereas Liadoff is content to use harmonic progressions of what may be termed orthodox though colorful character, Jacobi attempts to depart from regularity with the result that many of his measures seemed forced, instead of a spontaneous expression. Dr. Koussevitzky appeared to realize the Liadoff score to the fullest extent.

It is now something of a tradition that Brahms should be heard on the final program of the year. Dr. Koussevitzky's conducting any one of the four is always welcome. The Shostakovich symphony came off brilliantly.

Beethoven, Brahms and Rimsky

There have been the customary murmurings against so much "modern" music and the inclusion of so many American works. In this connection it is amusing to find out that out of forty-seven composers listed during the season, only eight have been found to produce scores which met Dr. Koussevitzky's requirements. Even so, this is a fair average. Beethoven, Brahms, and of all composers, Rimsky-Korsakoff, lead off with five performances each. Wagner was runner-up with four performances and Debussy, Prokofiev, Ravel, Schubert, Shostakovich, Smetana and Strauss tied for third place with three performances each.

For the final Pension Fund Concert this year, the orchestra performed Beethoven's Ninth Symphony with the assistance of the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor. The soloists were Zina Lisichkina, soprano, Anna Kaskas, contralto, Kurt Baum, tenor and Julius Huehn, bass. Prefacing the symphony with an effective performance of the 'Leonore' Overture No. 3. Dr. Koussevitzky conducted one of the most brilliant readings of the Beethoven which has come to our ears in a long time. Not only was the orchestra in top form, but the singers also were considerably more than adequate. The choral numbers were delivered neatly and melodiously,

and while the chorus was large it lacked the body that comes from mature voices, despite which it did far more than a passable job.

Mesdames Lisichkina and Kaskas are well endowed with vocal excellences and were wholly equal to the demands made upon them. Likewise Messrs. Baum and Huehn were heard to good advantage, although it is possible that Mr. Huehn's deeper voice made the more lasting impression.

Programs for Service Men

Among the season's extra-curricular activities of the orchestra, many special concerts have been given by its members for war benefits and the armed forces which have included two series of concerts in Symphony Hall exclusively for uniformed men and women; a memorable concert in Constitution Hall, Washington, D. C., for the Russian War Relief; three victory concerts at the Boston Museum of Fine Arts; a United Nations Concert in Symphony Hall and concerts at Fort Devens, Camp Edwards and Camp Myles Standish, in Massachusetts, and at the United States Naval Training Station in Newport, R. I. These are only a few of the concerts which our orchestra has given the past season as its contribution to the war effort.

With the closing of our formal orchestra concerts, came the opening of the fifty-sixth season of Pops, with Arthur Fiedler conducting. The novelty of the opening night on May 4 was an excerpt from the Symphonic Poem 'Bouriat-Monoglie', by Gliere. We believe this to have been the first performance in Boston of Gliere's tribute to the hardy herdsmen of the RSSA to the south of Siberia. The composer wrote this work in 1940 and it is an arresting piece of orchestration. Also played were: 'Semper Fidelis' by Sousa; the Overture to the 'Barber of Seville' by Rossini; a portion of the Nutcracker Suite by Tchaikovsky; an interesting arrangement of a Frescobaldi Toccata made by Hans Kindler; and works by Steiner, Komzak, Morton Gould and Peter Bodge.

The second night brought forward a pair of young American girls. Ellinor Benedict, Radcliffe '44, was heard in the Saint Saens concerto in A Minor, Op. 33, for cello and orchestra, and Norma Bertolami, Radcliffe '42, played a first performance in Boston of the Rimsky-Korsakoff Concerto for piano and orchestra. Officially this was Radcliffe night and the soloists were chosen through competitive examination. Miss Benedict, who is a pupil of Jean Bedetti, first cellist of the Boston Symphony, played with the authority of one many years her senior. Miss Bertolami, a pupil of Heinrich Gebhard, played with poise and clarity. In addition to the solo items, Mr. Fiedler offered an assortment of orchestral works by Schubert, Berlioz, Saint-Saens, Mozart, Wagner, Rimsky-Korsakoff and others.

The seventeenth season of the Boston Civic Symphony closed on April 25 with Joseph Wagner, conductor, again arranging an attractive program. The orchestra was assisted by the Apollo Club of Boston, Dean Winslow Hanscom, conductor, and Arttiss DeVolt, harpist. The concert was held in Jordan Hall, as usual, and the program comprised items by Beethoven, Grieg, Debussy ('Danse Sacree and Dance Profane') for harp, Rimsky-Korsakoff, Saint-Saens, and Sullivan. Choral numbers included works by Bach, Jacob Handl, Mendelssohn, Orlando di Lasso and Frederick S. Converse. George Faulkner was the organist. The solos by Miss DeVolt were particularly well received.

GRACE MAY STUTSMAN

Schuster Plans Full Schedule

Joseph Schuster, solo 'cellist of the New York Philharmonic-Symphony

returned to New York after a fortnight's concert tour of the South. On May 4 he gave the first of a series of six half-hour 'cello recitals with Nadia Reisenberg, pianist over the Columbia Broadcasting System. Mr. Schuster is scheduled to play in Seattle, Wash., on July 1, then to make an intensive concert tour of the Pacific Coast.

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FOR THE CAPITAL'S ORCHESTRA
Studying a Report on the National Symphony's Current Sustaining Fund Drive for \$115,000. From the Left, Mrs. Archibald MacLeish, Wife of the Librarian of Congress, Former Concert Singer and an Ardent Worker for the National Symphony; Dr. Hans Kindler, Permanent Conductor of the Orchestra, and Mme. Olga Samaroff-Stokowski, Guest of Honor and Principal Speaker at One of the Report Dinners on the Drive

New York Concerts

(Continued from page 40)

lucid and well-knit reading of the Rachmaninoff symphony. If the inherent sentiment of the work and its more darkly tinted romantic moods were not exhaustively explored and projected the performance, even without being essentially Slavic in color, remained both an eloquent and a brilliant achievement. Despite its length the music obviously made a powerful appeal to the audience, and the conductor was brought back repeatedly to bow with the orchestra. C.

Branscombe Choral

The Branscombe Choral, conducted by Gena Branscombe, gave its ninth annual Spring concert in Town Hall on the evening of May 4. James de la Fuente, violinist, was heard as assisting artist in two groups of solos. The well-styled and generally well sung choral program included compositions by Gallus, Sweelinck, Morley, Bantock, Warren, David Stanley Smith, Nin, Debussy, Ravel, and Harvey Gaul. Mr. de la Fuente chose music by Saint-Saëns, Ravel, Sarasate, Kreisler, Sibelius and others. R.

Marie Stockard, Soprano

A soprano of considerable promise in the person of Marie Louise Stockard made her appearance in Carnegie Chamber Music Hall on the evening of May 5. Iberian in appearance and with a voice of attractive quality particularly in the low register, it was natural that Miss Stockard should make her best effect in Spanish songs by Falla, Longas and Palau. She also sang several Schubert Lieder as well as songs by Lully, Scarlatti and Bach and a group in English. A smoother scale and more care in intonation would do much to enhance her otherwise praiseworthy musicianship. Richard Carter was the accompanist. R.

Golden Hill Chorus

The Spring Concert of the Golden Hill Chorus of women's voices, George Mead, conductor, was given in Town Hall on the evening of May 1, with a varied program admirably performed. Two movements from Pergolesi's 'Stabat Mater', 'Hey Derry, Down Derry', from Bach's 'Peasant Cantata', 'La Danza' by Rossini, works by Deems Taylor, Mrs. H. H. A. Beach, David Stanley Smith, Channing Lefebvre, Schubert, and the conductor, and a group of folk songs made up the exacting list. John Baker, Louise Rich and Mary Elizabeth Scoppa were soloists. Claire and Stuart Ross played music for two pianos with excellent tonal balance and spirit. Grace Roberts was a piano accompanist and John Baldwin was organist. F.

Jane and Joan Rosenfeld, Duo-Pianists (Debut)

Jane and Joan Rosenfeld, twin sisters, made a promising debut as a duo-piano team at Carnegie Chamber Music Hall on the evening of May 1. Their program covered a wide territory, from transcriptions of both Handel's Fifth Organ Concerto and Bach's chorale prelude, 'Jesu, Joy of Man's Desiring', Mozart's Sonata in D and the Brahms Variations on a Haydn Theme to the Romance from the Rachmaninoff Suite, Op. 17, a Caprice by Isidor Philipp, the Valse from Walton's 'Façade', the 'Danse Macabre' by Saint-Saëns and the 'Brasileira' from Milhaud's 'Scaramouche'.

In their playing of this varied list the young pianists, still in their "teens", showed the results of solid schooling in their clean negotiation of technically difficult passages, the uniformly good quality of their tone, the



Gena Branscombe Marie Stockard

admirable balance of parts and their musical approach to the different compositions. A commendable range of dynamics was employed, while more tonal sparkle and greater rhythmic buoyancy would have enhanced the general effect. With the added confidence engendered by further public experience a wider variety of pianistic resources and greater uniformity in the treatment of details will undoubtedly be developed. A manifestly pleased audience accorded the young team significantly encouraging applause. C.

Yiddish Culture Chorus

Emanuel List, Metropolitan Opera bass, and Semion Spielman, cellist, were assisting artists in the thirteenth annual concert of the Yiddish Culture Chorus, Vladimir Heifetz, conductor, in the Town Hall on the afternoon of May 2. Mr. List was soloist in a new work by Mr. Heifetz called 'The President's Message' which is a setting of various texts from Mr. Roosevelt's pronouncements on the Four Freedoms. The basso also was heard in songs by Schubert, Mussorgsky and Rossini, and Negro spirituals.

Mr. Spielman played a group of works by Dvorak, Davidoff and Mr. Heifetz. The choral portions of the program, all sung in Yiddish, included an excerpt from the conductor's composition, 'The Golem', Vassinowsky's 'Ode to America', Posin's 'Muter Tzum Kind' and Wolowitz's 'A Volechl'. Incidental soloists were Mania Platt, Feigl Sunshine and Bella Falik, sopranos, and Sol Tisman and William Meyerowitz, baritones. Piano accompaniments were provided by Sonia Eidus and Paul Berl. A large audience greeted all participants with enthusiasm. R.

Rachelle Shubow, Pianist

Rachelle Shubow gave her fifth piano recital at Town Hall on the evening of May 2, when she varied the conventional patriotic prelude by playing a free paraphrase on 'The Star-Spangled Banner'. The program opened with an unfamiliar Sonata in F by the Eighteenth Century Padre Narciso Casanovas and further embraced Beethoven's Sonata in A Flat, Op. 26, and compositions by Bach, Mozart, Tchaikovsky, Scriabin, Prokofiev, Eda Rapoport and Mussorgsky. The recital was given as a benefit for United China Relief. C.

Damrosch's Conducts His Latest Work with NBC Symphony

Walter Damrosch took the baton of the NBC Summer Symphony for the first performance of his ballad, 'Dunkirk', on the afternoon of May 2. The remainder of the program, conducted by Frank Black, was of British origin and included Elgar's 'Cockaigne' Overture, Vaughan Williams' 'Norfolk Rhapsody' and two piano pieces by Cyril Scott, transcribed by Dr. Black.

Dr. Damrosch's 'Dunkirk', based on the poem of that title by Robert Nathan, is one of his best compositions to date. Scored for solo baritone, male chorus, small orchestra and piano, it tells the simple but dramatic tale of two youngsters who set out in a frail little boat to assist in the great BEF evacuation. Their deed as well

STRAVINSKY DIRECTS BALLET REVIVAL

Balanchine Choreography to 'Apollon Musagete' Adds Novelty

The Ballet Theatre's record engagement at the Metropolitan Opera House reached a second short recess on May 9 while the company journeyed to Detroit for a week of appearances. It will return for five performances from May 21 to 23, rounding out the longest season of ballet New York has ever boasted.

The schedule from April 25 after the opera had reclaimed its house for nearly a week, called for no new ballets. There were, however, two important revivals and opportunities to see familiar dancers in new roles. One performance, on April 28, was donated to the war bond campaign, most of the seats being given to bond purchasers. A gross of \$1,250,000 was realized.

The most important event of this series was the revival of George Balanchine's choreography to Igor Stravinsky's 'Apollon Musagete', which entered the repertoire on April 25 under the direction of the composer. The work was originally commissioned by Elizabeth Sprague Coolidge and presented at the Library of Congress in Washington in 1928 with choreography by Adolph Bolm. Mr. Balanchine's version, designed for the Diaghileff company in Europe that year and entitled 'Apollo', was not seen in New York until 1937 when the American Ballet presented it. The current revival was well polished and earned warm applause for composer and choreographer each time it was staged.

Eglevsky in Title Role

Although plot is disclaimed, 'Apollo' has a "program" of ample detail for ballet, including: the birth of Apollo, the investing of the muses of poetry, drama and dance and their joint departure for Parnassus. The choreography is rich in the tricks characteristic of Mr. Balanchine's style. Apollo winds Calliope, Polyhymnia and Terpsichore into several amazing knots and then unties them. The timing of a juggler is required to prevent the quartet from becoming hopelessly entangled in arms and legs. There is some pretty ingenuity, and a

charming pas de deux for Apollo and Terpsichore, but the general level of the dancing is far below that of the score.

In the Ballet Theatre's production interest was focused on the stage, however, in spite of the efforts of Mr. Stravinsky in the pit. Endre Eglevsky made an excellent appearance as the god and kept things moving like an experienced ringmaster. Vera Zorina addressed herself seriously to the requirements of Terpsichore, facing real competition from Nora Kaye and Roselle Hightower as the sister muses.

Anthony Tudor's 'Lilac Garden' re-entered the repertoire on May 3 with Hugh Lang, Alicia Markova, Miss Kaye and Mr. Tudor contributing to a sterling performance. The same choreographer's 'Romeo and Juliet', 'Dark Elegies', 'Gala Performance' and 'Pillar of Fire' were repeated with familiar casts.

On April 29 Miss Markova, whose performances distinguished the season, suffered a momentary collapse after a performance of 'Aleko'. She was soon revived, however, and danced every evening of the engagement. Maria Karnilova replaced Miss Zorina in 'Helen of Troy' and was seen as Boulette in 'Bluebeard' dancing expertly in each.

Leonide Massine repeated his distinguished performances in 'Three Corners Hat', 'Capriccio Espagnole' and 'Aleko'. Argentinia assisted in the first two and was also seen with her ensemble in Ravel's 'Bolero'. The other guest artist, Agnes De Mille, appeared in her own 'Three Virgins and a Devil'.

Anton Dolin was represented by his 'Pas de Quatre' and 'Romantic Age' and repeated his assured performances in 'Bluebeard', 'Swan Lake', 'Princess Aurora', 'Sylphides' and 'Giselle', giving Miss Markova his usual fine support in the last four.

Mr. Stravinsky conducted his 'Petrouchka' with Jerome Robbins in the title role. Michael Kidd was welcomed in 'Billy the Kidd'. Robert Lawrence re-appeared as guest conductor for 'Swan Lake' and 'Aleko'. Yura Lazovsky danced the leading role in Fokine's 'Russian Soldier'. Also presented were 'Peter and the Wolf' and 'Coppelia'. Anton Dorati and Mois Zlatin shared the major conductorial responsibilities. K. T.

of Joaquin Turina's Rapsodia Sinfonica.

Hinda Barnett, violin, and Vivian Rivkin, piano, were soloist in the concerto, and Miss Rivkin was the soloist in the Turina work. In addition, the orchestra played Beethoven's 'Prometheus' Overture and the 'Haffner' Symphony of Mozart. Of the new works, Creston's 'Chant' bears repetition by an orchestra with a larger body of strings. It is live music, largely atmospheric, but unfortunately derivative in spots. The Orchestrette did very well by all the scores presented and was enthusiastically received by a capacity audience. E.

Down Town Glee Club

The Down Town Glee Club of men's voices gave its Spring concert under George Mead in Carnegie Hall on the evening of May 5, with John Baker, baritone, an active member for four years and a winner of the Metropolitan Air Auditions, as soloist. The music sung ranged from Grieg to Bach, Morley to Tchaikovsky and included a group of six 'Songs of the Sea' with Mr. Baker as soloist. He also sang solos by Massenet, Carissimi and MacGimsey. Donald C. Sheldon was an incidental soloist. Stuart Ross was piano accompanist and John Baldwin assisted at the organ. F.

Musical America's Educational Department

EDUCATOR SEES MUSIC ADVANCE IN SCHOOLS

Gets Same Recognition Now as the Mechanical Trades, Says Gartlan

By GEORGE H. GARTLAN

As told to ROBERT SABIN

THE object of teaching musical understanding in the public schools is to expose children to music so that they may form unconsciously a criterion of correct judgment. Through their own singing and instrumental playing, through the constant hearing of fine recordings and other musical performances, our students develop a natural taste for music of all kinds and they learn to like great music with surprising facility. The audiences which crowd concert halls these days to hear the most taxing and ambitious musical works are made up in large part of people whose love of music began in their school days. And it is in the public schools that we must build our music public for the future.

One cannot emphasize too much the fact that the problems which the music teachers in a public school system face are not the same as those in a conservatory. Our educational responsibilities in the public schools are much greater in scope and we are dealing with a group of children which has no special musical interests or ambitions as a whole. At the same time, a large proportion of these children are innately musical and can benefit in their training in other fields from musical experience. To make music as much a part of their general and vocational training as possible, and at the same time to enable those who have predominant musical interests to specialize has been our double object. We cannot teach musical grammar to all of our students as we teach the grammar of the language and other basic school subjects, because we lack the time and the facilities, but the musical children in our schools have ample opportunities to acquire this special knowledge.

An example of the recognition which has been given to the importance of musical training in the general school curriculum is the credit of one-half a point a year granted in the senior high schools for music study outside of the schools. In four years this amounts to two points of the seventeen needed for graduation, a significant proportion. Children may request the school for credit in applied music, for which they are required to pass an examination. A syllabus has been set up by the State Department of Education, and the encouragement of academic credit has been added to the natural musical incentive of our students.

A Broad Curriculum

Every student must take music for one period a week for four terms. This means that everyone will have had experience in singing and music appreciation during the freshman and sophomore years. In the last two years music becomes an elective. Our musical activities include school orchestras, bands and choruses, and classes in music history and appreciation, solfeggio, elementary theory and harmony. To the gifted and ambitious students still further opportunities are offered, such as our score reading classes, in which students follow recordings with the scores.

We have reached the stage in public education in which music has been accorded the same recognition which the mechanical trades have received. After all, if we have technical



Larry Gordon

George H. Gartlan

high schools for needle work and metal work, why should we not have special schools for the liberal arts? The High School of Music and Art carries on a course of instruction in every way comparable to that of a conservatory, at the same time including the other school subjects. We have also enjoyed the generous cooperation of music schools in granting scholarships to gifted students in the public schools, to enable them to carry on their work. Children may also apply for training in the Metropolitan Vocational High School, for which they take an examination in music.

Every encouragement should be given to make music a practical part of the students' lives. If they have vocational ambitions, these should be discovered and encouraged during their school years. Our task is to fit them to take care of themselves in later life, and for many of them music may play a vital role. Licenses are granted by the State Department of Education for instrumental teachers in the junior and senior high schools. We have extra-curricular classes in orchestral instruments, which are paid for by the parents but held in the schools.

Music Linked to Life

Formerly there was a static course of study in music education. Today we also build music around a unit of activity. Anything may be taken as a theme, from the invasion of Africa to the life of the Eskimo, but music is correlated with it. In most cases this resolves itself into the singing of songs, but if the correlation does not become too vague, definite musical links with the theme of study may be discovered. Another example of correlation is to be found in the classes in art appreciation. Through the study of paintings in which musicians are shown, children learn something about the instruments and the music of the past. Music inspired by nature and dramatic music also offer inexhaustible fields to the imaginative teacher.

Of great importance are the students' social activities in relation to music. In a public school system we must be sure that all of the children participate in music as a social unit. We do not discourage the singing of popular

Serious Study in All Phases Now Available to Talented Students

tunes, for these are part of the social life of our time and a natural expression of the school population. Every sign of spontaneous musical enthusiasm and activity is welcomed and encouraged. The same child who enjoys the melodies of Jerome Kern may very easily form a love for the music of Bach and Beethoven, through hearing fine recordings and performances, if he is not prejudiced by academic snobbishness or neglect. Children who form musical groups in school usually carry on this activity in their homes and it should be the object of public school music teachers to form as many of these social habits as possible while they have the opportunity.

Public Performances Important

A culmination of the musical activity in our schools is found in the concerts which the orchestras, bands and choruses give twice a year. Children meet for rehearsals on their own time, and no better proof could be found of the importance of music to them than the amount of energy and time which they devote to preparation for these public events. They have an opportunity to show the work they have done, and at the same time their families and friends can participate in a musical experience in which they have a warm personal interest. Public appearances are a great stimulus both to the young performers and to the audiences.

Only a generation or two ago music was something of an orphan in the academic world, unrecognized and often unwanted. Today the child who enters our public schools is exposed to music immediately and by the time that he has reached high school age, his musical interests and capacities have been thoroughly tested and encouraged. Music has been recognized as a vital influence in social as well as in personal education. As a result, our music public has grown by leaps and bounds and there is a constant increase in the number and variety of musical activities. The argument has been settled by experience. Music is not a narrow academic specialization but a force which reaches into the lives of a great proportion of our people.

Reprints of Articles Available

Reprint copies of the following educational articles which have been published in MUSICAL AMERICA may be obtained by addressing the Circulation Department. The price is five cents per copy.

"Problems in Violin Teaching" by Emanuel Ondricek

"Department of the String Quartet" by Adolfo Betti

"Mastery of Song" by Emilio De Gogorza

"Appeal for Musical Scholarship" by Hugo Leichtentritt

"Music Criticism as a Practical Course of Study" by Oscar Thompson

"Problems of Piano Teaching" by Isidor Philipp

"Importance of Diction in Singing" by Francis Rogers

"Training of Young Orchestras" by Leon Barzin

"Wanda Landowska and Her Piano Master Classes"

Heard and Told . . .

By EULALIA S. BUTTELMAN

AS Music Advisor, Special Service Branch, A.U.S., Capt. Gerald R. Prescott, formerly director of bands at the University of Minnesota and chairman of Region 2 Board of Control of the National Band, Orchestra and Vocal Association, is doing valuable work in his new post with the armed forces.



Eulalia S. Buttelman

An article written by Capt. Prescott, appearing in a recent journal under the caption of "What You Can Do in the War Effort", presents his conclusions as to the im-

mediate musical needs of the service men, based on his contact with enlisted men and officers in many camps. Sensitive to the somewhat ironical nature of his duties, he opens his treatise by remarking, "Preparatory to adopting an accepted course of action in helping the Army through music, to make more efficient killers out of our soldiers, I have been spending all of my time taking official and semi-official orientation experience . . ."

According to the Captain's observations, service men are in need of better pianos, some of which should be portable. Most of those they have are in bad condition, due to being discards, usually, in the first place, and becoming quickly outworn by volume of use. Good table-model electric phonographs are highly acceptable to the boys, and they greatly desire fine record-

ings of the best of all types of music. Dance bands are far too scarce, also, to meet camp requirements, because of a dearth of adequate instruments, especially in the wind and percussion sections.

Capt. Prescott stresses a telling point when, in addressing the music profession in an appeal for help in these concerns, he credits the pre-war teacher with doing such a thorough job that "the student of yesterday who is our soldier of today cannot find relaxation through inferior entertainment". Any suggestions as to means of obtaining essential musical equipment will be warmly received by Capt. Prescott.

* * *

Albert Elkus holds the position of chairman of the department of music at the University of California. The music division is unusual in that it is not operated along the customary conservatory lines; accent is placed on the theoretical side of music, with courses in harmony, counterpoint, solfeggio, etcetera, but there is offered no individual instruction on instruments. There is, however, an excellent orchestra under the baton of Mr. Elkus, himself an accomplished pianist. He is a native Californian, coming from a family well-known in the state, especially in the San Francisco and Sacramento section.

California, incidentally, has for some time possessed a protective law concerned with its teaching profession. The law was enacted as a corrective measure for abuses resulting from a condition enabling tourists, living temporarily in the state, to take teaching positions to help defray expenses, thus usurping the places otherwise available to local pedagogues whose interest in the work would be of a less transitory nature.

* * *

Detroit news columns recently carried excerpts from a biography of one of the city's foremost music educators of an earlier day, Mrs. Emma A. Thomas, now deceased but for many years head of music in the schools of Detroit and a vital influence in the school music development in Michigan. The biography was written by Elsa Lounz Bradshaw, of Windsor, Ont., Canada, formerly on the music faculty of the Detroit schools, long a member of the MENC and a regular attendant at its conclaves in the USA.

According to Miss Bradshaw, Mrs. Thomas was a dominant figure in the school music scene of her period. Wife of a leading Detroit organist and teacher of music, and herself a musician of ability, she became intensely interested in the potential importance of music in the school curriculum, which at that time was only beginning to be realized. Upon the death of her husband, Mrs. Thomas determined to cast her lot with this challenging new effort, and to that end immediately took special courses in Boston and Chicago under such eminent teachers as Luther Whiting Mason and others.

Very shortly Mrs. Thomas was appointed supervisor of music in the Detroit schools, and was quickly successful. She understood children (she was mother of three of her own), and was able from the first to elicit remarkable response with seemingly little effort. In later years, with over 900 teachers and 45,000 pupils under her supervision, she often conducted

choruses of from 500 to 1500 children in inspiring programs. At her own expense she introduced pianos in several schools before the board of education became interested in supplying such instruments.

Mrs. Thomas' exceptional success attracted attention and favorable comment from the outset, and soon visitors came from far and wide to observe her methods. Loved and sought after, she lectured, composed, taught in Summer schools and institutes of music, wrote for music journals, and directed many famous bands and orchestras. She was president of the Michigan Music Teachers Association, and vice-president of the music section of the NEA.

Reaching yet further, Mrs. Thomas established the normal training department of the Detroit Conservatory of Music. Her teachers were soon in demand in all parts of the country; it was stated that no one person had ever placed so many teachers of special branches in the schools of America as she. Expansion of the department was so great that it finally grew into a separate institution, called the Thomas Normal Training School. Pressure of work at length forced Mrs. Thomas to relinquish public school activities in order to devote her entire attention to her own project. The school flourished for about a quarter-century, when it became a casualty of World War 1.

Highly esteemed for her achievements and exceptional personality, Mrs. Thomas was tendered encomiums by eminent musical leaders of the day. Indicative of her own city's appreciation of her worth is the fact that the Emma A. Thomas School on East Ferry Avenue is named in her memory. Much credit is due Miss Bradshaw for affording us this glimpse of one of Michigan's pioneers in music.

* * *

In pursuit of a hobby which began as a purely recreational activity, Arne B. Larson, director of music at International Falls, Minn., has become the possessor of an aggregation of ancient instruments considered one of the largest private collections of its kind in the world. The instruments, nearly two hundred in number, have been gathered from worldwide sources, and include many items of particular interest to the student of music history. Among them, for example, there is a lute said to have been used in the first opera ever given; there is also the complete evolution of bass instruments from Civil War days to the present time.

Programs featuring his unusual collections are offered by Mr. Larson both as part of established courses and as assembly material. He will spend several weeks this Summer at Northwestern University, where he expects to receive his Ph.D. in Musical Research.

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New York Studios

Artists from the studio of Bernard Taylor have been active this Spring. Carol Wolfe won first place in the state contest of the National Federation of Music. Donald Dame, tenor, on April 28, made his debut in Town Hall. Mr. Dame, who has been soloist at Grace Church, was engaged to sing at Temple Emanu-El. He recently sang Haydn's 'Creation' in Wilkes-Barre, Pa., and will soon begin a series of Sunday night broadcasts with an orchestra under the direction of Alfred Wallenstein.

Helen LeClaire, contralto, recently joined the concert management of Mr. George Leyden Colledge. On April 15 she appeared in recital at Great Barrington, Mass., assisting Grace French Tooke, organist in that city.

At the New York Singing Teachers' Association student-artist recital in March, Mildred Young, mezzo-soprano, was one of the artists. Jeanette Taylor, mezzo-soprano, gave a recital in New Haven on May 8. Elwyn Carter, baritone, has been engaged in oratorio and concert work this past month. Among his recital engagements have been at the Skidmore School in Saratoga Springs and at Fairfax Hall, Va.

In the performance of 'Opera Excerpts' presented recently at Times Hall by the New York Singing Teachers' Association, Elwyn Carter, Donald Dame, Gayle Pierce, Helen Donatelli, Frank Gamboni, Verne Ford and James Mallady participated.

The younger pupils of Adelaide Gescheidt, teacher of singing, were presented in recital at her Harperly Hall studio on the afternoon of April 17. Those heard were Laura Schwartz, Mary Dougherty, Estelle Lucas, Jane Miller, Helen Albok, sopranos, and Katrina Van Oss, contralto. The interesting program comprised works of Giordani, Arne, Ross, Franck, del Riego, Donizetti, Benedict, Scott, Haydn, Thomas, Woodman, Haensel, Pergolesi, Strauss, Ware, Edwards, Mozart and Serly. Duets by Tchaikovsky, Mozart and Saint-Saëns were also heard. Evelyn Austin, pianist, was the accompanist.

Jean Harper, contralto, was presented in recital by her teacher, Grace Leslie, at her New York studio on the evening of May 9. Miss Harper sang Shakespearian songs by Wilson, Arne, and arrangements of Vincent and Fromm. Other groups included numbers by Bach, Mussorgsky, Ayres, Chajes, Harper, Klemm, Carpenter, and American Cowboy songs. Alice Wightman played the accompaniments.

William Thorner, New York teacher of singing, who will continue his vocal classes throughout the Summer, will have a series of studio musicales in which he will present many of his pupils in diversified programs.

The Piano Teachers Congress held its regular monthly meeting on May 6 at Steinway Hall. Officers were elected in the morning. Lois S. Williams, member of the Piano Teachers Congress, gave a short talk on 'Some Ideas Worth Trying'. T. Robin MacLachlan, composer, spoke on his new Fourth Piano Book. Edwin Hughes, composer, editor and teacher, was the guest speaker. His talk on 'Beautiful Piano Playing' was followed by a short program of piano solos played

by his twelve-year-old pupil, Lois Kaplan. There was an interesting exhibit of the Piano Teachers' Congress' Scrap Book and Program Book.

JUILLIARD STUDENTS OFFER APRIL EVENTS

Orchestral Concert Series Ended—Opera Classes Give Excerpts

April activities of the Juilliard Graduate School include orchestra, opera, recital and lecture events. Albert Stoessel conducted the school orchestra in the last of three concerts on April 8 in the concert hall. Soloists were Sylvia Dickler and Dorothy Lunde, pianists; Harriet Griffith, violinist; and Ardyth Walker, cellist.

A program of operatic excerpts was presented by members of Leopold Sachse's classes on April 14 with Alberto Bimboni at the piano. Scenes from 'Carmen', 'Der Freischütz', 'Der Rosenkavalier' and an English version of Mozart's 'Bastien and Bastienne' by Olga Paul were sung by Jean Browning, Nancy Symonds, Betty Myers, Dorothy Stahl, Derna De Pamphilis, Jean Cabbage, Frances Bible, Adolph Anderson and Louise Giachino.

The chorus of the Institute of Musical Art and the orchestra of the Juilliard Graduate School gave a joint concert on April 17 conducted by Igor Buketoff and Mr. Stoessel. Soloists were Sarah King, Jean Seward, Jane Kantner, Meda Westbury, Jean Cabbage, Thomas Edwards, and Adolph Anderson. George William Volkel was at the organ.

Piano students gave the first of a series of afternoon Bach concerts on April 13. The series, to continue on April 27 and May 4 and 18, is devoted to the forty-eight preludes and Fugues and other works.

The last in a series of five lecture recitals by Frederick Jacobi was given at the Juilliard Graduate School on April 6. Mr. Jacobi spoke on 'Stravinsky'. Musical illustrations were given by students of the Graduate School.

Gardner Read Works Heard

Gardner Read, whose Symphony No. 2 in E Flat Minor won the Paderewski Fund Award in the 1942 competition for a symphonic work, has had three earlier works played by major orchestras since the first of the year. His 'Sketches of the City', Op. 26, was given by the St. Louis Symphony under Vladimir Golschmann on Jan. 8-9. The composer conducted the St. Louis Philharmonic in his 'Prelude and Toccata', Op. 43, on March 11. The same work was broadcast by the Indianapolis Symphony under Fabien Sevitzky on Jan. 7. The Southern Symphony, under Edwin McArthur, gave his 'Suite for String Orchestra', Op. 33a, in Columbia, S. C., on April 14.

Cape Cod Institute Plans Opera

EAST BREWSTER, MASS.—The Cape Cod Institute of Music, Martha Atwood Baker, founder-president, will have a light opera training group this Summer during its regular session from July through August, in addition to the courses in voice, piano, theory, ballet and drama. The repertoire of light opera will include works by Strauss, Friml, Herbert, Romberg, Gilbert and Sullivan, Lehar, De Koven and others. Public performances with scenery and costumes will be given by students under the direction of Ralph W. Stone, with Frank W. Shea as stage director.

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NEW MUSIC: Choral Novelties and Anthems Issued

A NEW CHORUS BY MOORE AND A SOWERBY NOVELTY

CHORAL novelties of timely significance as well as artistic distinction come from the H. W. Gray Company. One is a 'Prayer for the United Nations' by Douglas Moore and the other is a 'Song for America' by Leo Sowerby, and both are settings of strong, vital poems born of today's world conditions.

Mr. Moore's 'Prayer for the United Nations', for chorus of mixed voices with alto or baritone solo, is a boldly proclamatory and eloquent musical parallel to the stirring appeal to the "God of the Free" by Stephen Vincent Benet that inspired it. For all its harmonic freedom and unexpected progressions the writing is unforced and smooth, and there is a special dynamic effect in the musically clear-eyed and straight-shooting A-major tonality of the closing measures. It covers sixteen pages of vocal score.

The 'Song for America' by Mr. Sowerby, also for chorus of mixed voices, is a more extended and elaborately fashioned work of twenty-six pages. The basso ostinato figuration of the accompaniment in the first six pages to the whispering voices of "many little people from far across the Rockies and the plains" dwelt upon by Norman Rosten in developing his fine, imaginative poem, and utilized again in the closing pages, exerts a subtle potency in building up the dramatic climaxes of the apostrophes to Freedom. It is a work of compelling conviction and impressive effect, with characteristic earmarks of the composer's individual craftsmanship.

Also among the recent H. W. Gray novelties is a 'By-O-Bye', a charming little Negro lullaby for medium voice, as collected and arranged by Donald Tweedy. The tune and text were sung to Mr. Tweedy by Lucy T. Howard, of Washington, D. C., whose mother had learned the song from the lips of her colored nurse. The music is simple in line and of tender appeal, as is appropriate to the character of the words, and the arranger has devised a tastefully unpretentious but effective accompaniment.

A SONG OF VALLEY FORGE AND A SPANISH DANCE ALBUM

IN the 'Ballad of Valley Forge' Alex North has provided a virile, straightforward setting of Alfred Kreymer's vividly descriptive poem of that title with its apotheosis of the spirit of Washington. This is a poignantly gripping song for a man singer of baritone range, a potentially effective mating of appropriate music with a text of sentiment of vital appeal today.

The publishers, the Edward B. Marks Music Corporation, have also just issued the 'Argentinita Dance Album', containing twelve of the favorite dances and songs from the Argentinian dancers repertoire, with descriptions of the dances. The piano pieces used are the 'Cadiz' and 'Sevillanas' by Albeniz, the 'Valenciana'



Douglas Moore



Leo Sowerby

by Granados, the jota, 'Viva Navarra' by Joaquin Larreglia, a mazurka, 'La Verbena de la Paloma' by Tomas Breton, the 'Farruca Torea' by Manuel Font Y de Anta and a 'Serenata Espanola' by Joaquin Malats. Then there are the Asturian song, 'En Mieres del Camino' by Abades and the Sevillian song, 'La Cruz de Mayo' by Manuel Font Y de Anta, and arrangements of the Spanish folksongs, 'La Clara', 'Los Cuatro Muleros' and 'Tango del Testamento'. This is all characteristically colorful music of infectious rhythm.

Other recent issues of the same publishing house are effective arrangements for piano by Frederick Block of the 'Sunrise Over Moscow' scene from Mussorgsky's 'Khovantchina' and three Shostakovich excerpts, the Lento from the piano concerto, a Dance from the 'Golden Age' ballet and the Presto Scene from the opera, 'Lady Macbeth of Minsk'.

SONGS AND VIOLIN MATERIAL AMONG NEW SCHIRMER ISSUES

ONE of the latest songs published by G. Schirmer is 'Ah! Lotus Flower', with both words and music by Robert Mood Bowers, a melodically graceful and effective song with sufficient suggestiveness of the East in the turn of the line and the harmonic treatment to establish an appealingly exotic mood.

The composer of 'Retrospect', Frank Patterson, has also been his own lyric writer. It is a well-written song of timely sentiment with a good voice line and an admirably fashioned accompaniment. Then in 'Turn Back the Pages' Daniel Wolf has proven that he can write a song that verges on the popular quite as successfully as one that belongs to the more strictly defined art-song category. The refrain has both the rhythmic and the melodic element of immediate appeal. The words are by Sylvia Golden. All three of these songs are issued in two keys each.

Then for violinists Schirmer publishes 'Twelve Studies in Modern Violin Bowing in the First Position', by Harold Berkley, a series of studies intended to provide material with which the technique expounded in the author's 'The Modern Technique of Violin Bowing' may be developed in the earlier stages. Violin teachers will

find this an excellent set of studies applied to a dozen different phases of the subject; the wrist-and-finger motion; wrist-and-finger motion at nut and point; the whole bow martelé; crossing strings in legato; round bowing; the martelé—the détaché; the upper arm motions; arpeggios; the spiccato; the staccato; tone shading, and tone coloring.

STRAVINSKY'S 'CIRCUS POLKA' AVAILABLE IN THREE VERSIONS

THREE versions of Igor Stravinsky's amusing 'Circus Polka' have thus far been issued by the Associated Music Publishers in the Schott Edition and this humorous outburst by the creator of 'Le Sacre du Printemps' now seems destined to have a vogue of sizeable dimensions. In addition to the original piano solo version, this polka avowedly "composed for a young elephant" is now available for two pianos in an arrangement knowingly devised for that medium by the adroit Victor Babin, thanks to whom this young Stravinsky pachyderm will probably be found galumphing across the programs of many duo-pianists in coming seasons. Then there is an effectively worked out arrangement for violin and piano, as well, by Sol Babitz.

Another recent publication of the same house is a collection of 'Forgotten Melodies' for cello and piano, consisting of twelve pieces by old masters selected and edited by Joachim Stutchevsky, issued in the Universal Edition. These are choice morsels of the classic school that serve a useful purpose both for the professional player and for the teacher. There is an especially lovely Grave by Corelli, there are Adagios by Handel and Giulio Cesare Rubino and Minuetto by Michael Haydn and Melchior Chiesa, and there are an Allegro and an Andante by Josef Haydn, besides a Largo by Marcello, a Scherzando by Albrechtsberger, a Gigue by Johannes Schenk, a Gavotte by Caix d'Herveloix and 'La Sauterelle' by Francois Philidor.

ALLIES' NATIONAL ANTHEMS NEWLY EDITED AND ARRANGED

A PARTICULARLY fine contribution to the patriotic musical literature of the day is the collection of 'National Anthems of the United Nations and Their Allies' recently published by the Boston Music Company. The music has been edited and arranged by Bryceson Treharne and the English versions of practically all the foreign texts have been made by Lorraine Noel Finley, while the compilation and historical and biographical notes have been the work of Robert Schirmer.

Here are the national anthems of twenty-eight of the twenty-nine countries that signed The United Nations Declaration at Washington, D. C., on Jan. 1, 1942, the missing one being that of Ethiopia, which it was found impossible to obtain because of wartime difficulties, and of eighteen of the allied and associated powers that have taken their stand with the United Nations since that time, the nineteenth, Iraq, being represented by a Royal Salute played by an army band in the absence of a national hymn. The members of the British Commonwealth, Canada, Australia, New Zealand and the Union of South Africa each have their own anthem but at public ceremonies the British 'God Save the King' is also sung. It is also given as the national anthem of British India.

Excellent English poems have been written by Miss Finley for thirty of the foreign songs and she has also revised Tu Ting Hsiu's English version of Dr. Sun Yat-Sen's words for the song that was written by Ch'eng

Mao-Yun and adopted as the national anthem after the Kuomintang became the government of China.

The musical editing has been most meticulously carried out throughout by Mr. Treharne. Wisely he chose to place 'The Star-Spangled Banner' in the key of A flat, its compass thus extending from A flat below the staff to the higher E flat of the staff being out-ranged by Iceland's Millennial Hymn of 1874, which touches the G below the staff several times and even the neighboring F sharp once, though the higher octave is given as an option, and reaches the higher E natural on the staff.

In not every case has the composer of the national anthem been a native of the country concerned. Soviet

(Continued on page 47)

BRIEFER MENTION

For Piano Solo:

'Chanson poétique', by Homer Grunn, an attractive, flowingly written piece in traditional style, with a songful melody running throughout. 'Chanson bohémienne', an intermezzo valse by J. B. Boldi, composed originally as a song and now arranged by Carl Deis as an effective piano piece (G. Schirmer).

Allegro from First Symphony, Scherzo from Fifth Symphony and Polka from 'The Bolt', by Dmitri Shostakovich, and 'Dance of the Birds' from 'The Snow Maiden', by Rimsky-Korsakoff, all well arranged as piano solos of but moderate difficulty by Frederick Block (Marks).

'Noxubee Ode' and 'American Caprice', by Creighton Allen, two pieces of a basically popular nature expressed in a somewhat "artified" manner, especially in the first instance, with the essence of popular appeal in the melodic element (M. L. Reid).

'Simian Sketch' and 'Waterbreaks', by Francis Frank, the first a frankly descriptive piece delineating the antics and pranks of monkeys seen by the composer at a Zoo, the second a flowing, rippling piece of colorful possibilities. 'The Fly' and 'Album Leaf', by Nicholas Nicolaief, two pianistically written pieces, the first of a descriptively flitting character, the second a songful, nocturne-like piece, melodically pleasing (Alpha Music).

For Flute:

'Csárdás', by V. Monti, in an excellent transcription by Chas. J. Roberts for one flute and piano, with an optional part for a second flute or oboe, contrived with brilliant effect (C. Fischer).

'To Apollo', by Charles Haubiel, a set of three pieces for flute trio, 'In the Phrygian Mood', 'In the Dorian Mood' and 'In the Lydian Mood', selected for the catalogue of the National School Music Competitive Festivals (Composers' Press).

'The French Clock', by Franz Bornschein, arranged by Charles Cellars as a quartet for four flutes of quite as charming effect as it is in its original form (Presser).

'Spanish Suite': 'Bajo la reja', Playera and Jota, by G. S. de Roxlo, for flute and piano. Three graceful solos of characteristic Spanish rhythms and Spanish color and charm, written with obviously authoritative understanding of the flute (C. Fischer).

For Dancing:

All-American Square Dances, by "Allemande" Al Muller, a collection of the traditional music with diagrams and complete directions for square dances, including quadrilles and lancers, with extra music for schottisches, polkas and waltzes (Paull-Pioneer).

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The words are by DAVID ROSS, known for his Radio Program "Poet's Gold"

Galaxy Music Corp., 17 W. 46th St., New York

NEW MUSIC: Songs and Other Works Arranged for Two Pianos

(Continued from page 46)

Russia's 'The Internationale' was written by Pierre Degeyter, a humble French wood-carver, and an appended note adds that after it had won fame its authorship was contested by Degeyter's bother, a blacksmith, the litigation lasting eighteen years in the French courts before being decided in favor of Pierre.

The book is published in most attractive format, and as an additional feature of visual appeal a loose double-page bearing the flags of all the united nations and associated powers in all their brilliant coloring is inserted. By virtue of its authenticity both artistic and factual the book will undoubtedly gain the recognition it deserves as a work of outstanding value.

THREE SONGS BY RACHMANINOFF TRANSCRIBED FOR TWO PIANOS

TRANSCRIPTIONS of three Rachmaninoff songs for two pianos by Victor Babin that have recently been published by the Universal Music Company of Chicago serve to emphasize once more Mr. Babin's uncommon skill in achieving the most effective balance of sonorities in writing or arranging music for his specific medium. The songs he has here treated with his now familiar authority of judgment and taste are the 'Vocalise', 'It's Lovely Here' and 'Floods of Spring', and with them he has provided two-piano teams, both professional and non-professional, with three numbers of unusual effectiveness and distinction. They are published individually.

A MABEL DANIELS SONG AND TWO ORGAN NOVELTIES

IN her new song, 'The Kilties Pass', Mabel Daniels has employed the "Scotch snap" and persistent drum beats in the bass to vividly colorful purpose. The gripping text is adapted from a poem by A. H. Spicer and the composer has moulded an effective and easily singable voice part for soprano or tenor.

The song is published by J. Fischer & Bro., who have also issued two organ novelties of uncommon quality and interest. One is a resourcefully conceived "poème" entitled 'On the Evening of the Ascension of Our Lord' by Paul Benoit, a member of a Luxembourg monastic order, who writes in a pure liturgical style combined with a shrewd sense of sonorous



Victor Babin

Mabel Daniels

beauty. He makes skilful use of an 'Alleluja' in the Eighth Mode and the hymn, 'Your Sorrow Shall Turn to Joy'.

The other is an arrangement by Harvey Gaul of an ingratiating little meditation, 'Lent et calme', by Jean Huré, the gifted French composer who died in 1901 while still in his twenties. Taken from an Air for cello and piano, it lends itself well to organ treatment in a comparatively simple arrangement and it should prove to be an eminently useful piece for either service or recital use.

AN ALBUM OF ARRANGEMENTS FOR THE ORGAN AND PIANO

SO little material for the combination of organ and piano has been available heretofore that the Album of Duets for this ensemble arranged by Clarence Kohlmann, with Hammond organ registration by Kenneth Hallett, and published by the Theodore Presser Company comes as a timely as well as substantial contribution towards meeting a need stimulated by today's increasing interest in instrumental alliances of all kinds.

The material chosen proves in general to be well adapted to piano-and-organ ensemble purposes. There are fifteen pieces in all, ranging from Bach's 'My Heart Ever Faithful', Handel's 'Hallelujah Chorus' and the Adagio from Beethoven's 'Moonlight' Sonata to the Andante from the First Symphony of Brahms, the Andante Cantabile from Tchaikovsky's Fifth and Sibelius's 'Finlandia'. A 'Christmas Fantasy' and 'Easter Fantasy' by the arranger are individually effective in their treatment of seasonal carols and hymns.

THREE SONG NOVELTIES PUBLISHED BY GALAXY

A SONG of pronouncedly personal musical utterance is 'Enough' by Homer Wickline, a setting of one of Sara Teasdale's best short poems. The composer has been prompted to express the spirit of the text in a melodic line of eloquently meaningful contour and an accompaniment pattern of enhancing significance. Written for a low voice, it has a range from the B flat below the staff to the D on it.

This is one of three recent publications of the Galaxy Music Corporation. The others are a knowingly contrived arrangement by Estelle Liebling of J. A. Wade's amusingly gay little song, 'Love Was Once a Little Boy', for a high soprano of coloratura inclinations, and the beautiful aria for low voice, 'So Appears Thy Natal Day', suitable for either bass (or baritone) or contralto, from this firm's edition of Bach's cantata, 'For Us a Child Is Born', with an English version of the German text by Sydney Biden.

A SPIRITUAL AND SPROSS SONG AMONG JOHN CHURCH NOVELTIES

IN making a new arrangement of the traditional Negro spiritual 'Poor Little Jesus' Clarence Cameron White has succeeded outstandingly in devising a harmonic scheme in the accompaniment that, simple though it may seem, creates an eloquently sug-

gestive background for the appealing melody and words and adds immeasurably to their poignancy. In this arrangement the naive beauty of the original spiritual is not only kept intact but it is enhanced. The compass is for medium voice, ranging over one octave, from F to F.

The publisher is the John Church Company (Theodore Presser Co., distributors), which has also brought out a new song by Charles Gilbert Spross, 'There Will Always Be a Spring'. A setting of a text by Gerald FitzGerald, it has all the smoothly rounded curve of effective melodic outline and graceful flow of accompaniment familiarly characteristic of the composer's craftsmanship in a long list of well-known and eminently singable songs. Planned for high voice, its range is from F to A flat above the staff.

NEW MATERIAL FOR TWO PIANOS IN BERKOWITZ TRANSCRIPTIONS

FOR the two-piano teams the Elkan-Vogel Company has published two more transcriptions from the experienced hand of Ralph Berkowitz. For these Mr. Berkowitz has drawn upon Cherubini and Tchaikovsky, using the Scherzo from the String Quartet No. 2, in C, of the Italian composer who was a contemporary of Beethoven and the 'Valse Sentimentale' by the Russian master.

The Cherubini piece emerges as a charming morsel of a sparkling, dancing character, requiring a light, facile touch, while the graceful Tchaikovsky waltz is discreetly held within its proper dimensions, the transcriber having successfully resisted all temptation to break the butterfly on the wheel in making his effective arrangement.

For piano solo the same firm has brought out an amusingly interesting little novelty, 'Beethoven, Haydn, Mozart Join in a Hunting Song', by Eric Steiner. This is an ingeniously devised adaption of aptly suggestive themes from Beethoven's violin concerto, Haydn's cello concerto and the Mozart concerto for piano, K. 482, all presented in a very simple form in a three-page piece well calculated to prove an intriguing adventure in good music for young students. L.

BRIEFER MENTION

For Piano Solo, Teaching Material:

'Seven More Little Pieces for Piano', by Mildred Couper, a collection of well-written and attractive easy pieces of only one page in length, with the exception of the last, which is two pages. With but few exceptions, each hand has only one note to play at a time. The titles are, 'Hunting Horns', 'Very Tranquil', 'Smiling Faces', 'Longing', 'Pan', 'A Sentimental Tune' and 'This Is the Way the

Ladies Ride'. These pieces may also be played in combination with the same composer's 'We Are Seven' at two pianos. Excellent teaching material (J. Fischer & Bro.).

'The Star-Spangled Banner' by John Stafford Smith, in a very easy version by Ada Richter for piano students in the most elementary stage. A well-devised arrangement (Presser).

'Thumbelina', by Phyllis Mansfield, an excellent little study in alternating the hands; 'In Apple Blossom Time', by Irene Rodgers, an attractive little waltz; 'The Weather Vane', by H. P. Hopkins, a particularly good piece for beginners; 'Rustic Dance', by Cleo Allen Hibbs, a pleasing and useful piece. Romance from Mozart's Concerto in D Minor, in an easy arrangement in C Major by Howard Kaschau. 'May Night', by Palmgren, in a new well-fingered edition by T. Robin MacLachlan (Schreider & Gunther).

For String Quartet:

Nocture in E Flat, by Chopin, arranged by Kudisch as a pleasing and grateful piece for quartet of string instruments (Whitney Blake).

'All the Things You Are' and 'The Way You Look Tonight' in a series of Famous Songs from the Musical Comedies of Jerome Kern, as arranged by the composer and scored for string quartet by Charles Miller (Chappell).

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Thirteen Stars for South American Opera

Mertens Arranges with Ugarte and Piergili for Summer in Buenos Aires and Rio—Traubel Plans First Appearance

Thirteen leading figures in American grand opera will participate in the seasons at the Teatro Colon in Buenos Aires and the Teatro Municipal in Rio de Janeiro during the coming Summer, according to an announcement made by Andre Mertens, Director of the South American and Mexican Division of Columbia Concerts, Inc. Mr. Mertens recently concluded the arrangements with Floro Ugarte, Director of the Teatro Colon, and Silvio Piergili, Director of the Teatro Municipal.

Making her first operatic appearances outside of this country, Helen



Helen Traubel

Traubel, American dramatic soprano of the Metropolitan Opera, will sing ten performances of Isolde in 'Tristan and Isolde', Brünnhilde in 'Götterdämmerung' and other Wagnerian roles co-starring with Lauritz Melchior under the baton of Fritz Busch, in her debut season at the Teatro Colon.

Other artists who will be featured during the Colon season, all of whom have previously appeared in South America, include Rose Bampton, Jarmila Novotna, Hilde Reggiani, Bruno Landi, Kurt Baum, Raoul Jobin, Leonard Warren and Norman Cordon, all of the Metropolitan.



Florence Kirk



Jarmila Novotna



Hilde Reggiani



Rose Bampton



Frederick Jagel



Charles Kullman



Lauritz Melchior



Kurt Baum



Raoul Jobin



Bruno Landi



Leonard Warren



Norman Cordon

Singers scheduled to appear at the Teatro Municipal in Rio are: Mme. Novotna, Frederick Jagel, Charles Kullman, Mr. Jobin, Mr. Warren, Florence Kirk and possibly, Miss Reggiani and Mr. Landi.

That the United States will be well represented in South America's leading music centers this Summer is due to three reasons, according to Mr. Mertens. "To begin with there are the profound changes caused by the war. Europe is cut off and many artists who previously divided their years between this country and the continent now find a new outlet in the southern hemisphere. Then there is the fortuitous circumstance that our Winter

season corresponds to the South American Summer season, assuring practically an all-year-round employment for those singers who appear here and in the southern countries. And last, we feel that the policy of cultural exchange, making it possible for North and South America to hear each other's artists, draws the two continents closer together."

EASTMAN STUDENT SYMPOSIUM HELD

School Orchestra Conducted by Hanson Plays Twenty-One New Works

ROCHESTER—The Eastman School Symposium of student works for orchestra was held from April 20 to 22, at Kilbourn Hall, with a total of five sessions. Dr. Hanson conducted the Eastman-Rochester Orchestra through a program of compositions by students from the classes of Bernard Rogers, Edward Royce and himself. The first four of these sessions were informal, and devoted to playing over the entire content of the symposium program. The last session on April 22, at 2:30 p.m. was a public performance, with a part of the program broadcast.

The program included works by Jacob Avshalomoff, Jack Beeson, William Bergsma, William Coburn, Adele Drill, Forrest Goodenough, Thomas Goodman, William Parks, Grant, Homer Keller, Kathryn Kirk, Richard Horner Bales, John Lowell, Janet Gunn McLean, Maxwell Ohley, Robert Ottman, Natalia Rhoden, Margaret

Vardell, Elliot Weisgarber, Helen Weiss, Ruth Wylie and Wynn York. Assisting soloists were: Frances Newman, in Beeson's Concerto Grosso for Piano and Orchestra; Helen DeJager, in Lowell's Piano Concerto; Rufus Arey, in Weisgarber's Concertino for Clarinet and Chamber Orchestra; and Miss Weiss in her own 'Three Poems for Voice and Orchestra.'

Artist Pupils Appear

Other recent Eastman events included a Boccherini cello sonata recital by pupils of Luigi Silva. Florence Reynolds, Bernice Slutsky, Cassel Grubb, Dorothy Purdy, Martha McCrory and Imogene Barstow were heard. Later Dorothy Ornest, piano student from the class of Donald Liddell, and candidate for Performer's Certificate in voice, gave a recital. Virginia Hand Speas, soprano and candidate for the Performer's Certificate and Master degree in Music Literature, was co-recitalist with Miss Ornest. Mrs. Speas is a student from the class of Nicholas Konraty.

Evangelina Merritt, student from the voice class of Arthur Kraft, gave a recital on April 2, and Janet Remington, harpist, and Helen Morrison, soprano, appeared on April 5.

The fourth concert in the Eastman School "Concerto" concerts series was given on April 1. Soloists were Elliott Weisgarber, clarinetist, William Whybrew, tuba soloist, Vitold Kushleika, violist, Lucille Hammill, organist, and Helen Morrison, soprano.

The fifth "Concerto" concert was given on April 8 with Doriot Anthony, flutist, Lyeva Plunkett, soprano, Marcha McCrory, cellist, Lorene Carpenter, violinist, and Dorothy Ziegler, pianist, as soloists. The orchestra at all these "Concerto" concerts is the Eastman-Rochester Symphony, a specially selected group, with Dr. Hanson conducting.

Rima Rudina, violinist and candidate for the Eastman School Performer's Certificate and the degree Bachelor of Music, gave a recital at Kilbourn Hall on April 21. Dorothy Ziegler accompanied. Miss Rudin also was heard recently in a broadcast with the Eastman-Rochester Symphony, Dr. Howard Hanson conducting.

MARY ERTZ WILL

Koussevitzky Coaches Student

Serge Koussevitzky, conductor of the Boston Symphony, coached a student at the High School of Music and Art in the conducting of Tchaikovsky's 'Romeo and Juliet' on May 11 while 1,200 pupils listened. Allan Blank, sixteen year old senior at the school, conducted the school's senior orchestra while Dr. Koussevitzky sat in the front row and made his comments through a microphone. Dr. Koussevitzky was the final guest teacher of the present semester.

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E FLAT MINOR

(\$1,000 First Prize, Paderewski Fund Competition, 1942)

A Biography of Charles T. Griffes

Life Story of American Composer by Edward M. Maisel Gives Much Everyday Detail—"Twelve Years Spent in Teaching Without One Good Pupil"

THE first full-length biography of Charles T. Griffes to be published has now come from the press of Alfred A. Knopf as the work of Edward M. Maisel. So little is known to the public of today of the life of the richly endowed American composer whose early death just twenty-three years ago was a tragic loss, that the time has long since been ripe for the appearance of a chronicle that would remedy this deficiency. It will scarcely be considered that the opportunity to provide such a chronicle has here been met in a manner worthy of the subject.

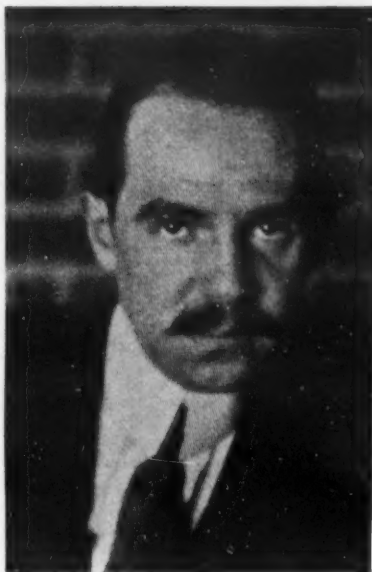
The book traces the composer's lineage and childhood and early youth in Elmira, N. Y., sketches his student years in Germany, dwells at length upon the uncongenial aspects of his work as head of the music department of a boys' preparatory school and delineates in meticulous detail his struggles for recognition. There would seem to have been ample opportunity presented by the author's apparent access to source material to have given an illuminating exposition of

the evolution in contemporary American surroundings of a man of great creative gifts, but the plodding procession of commonplace details and petty annoyances of everyday life that monopolizes many of the pages pins the book down to a pedestrian level that, in its tedium, prejudices whatever value the work might have from the factual data incorporated.

Some Old Legends Demolished

In his introduction the biographer has undertaken to dispose of some of the favorite legends about Griffes that early gained currency, and especially the fantastic one picturing him as poverty-stricken, even to the point of going around hungry, a flagrant invention originated and sedulously fostered by persons with a greater flair for drama than for the truth. In so doing Mr. Maisel has performed a long-overdue service to the memory of his subject.

The description of the background of the composer's childhood is that of an average American family of the period—a family of high integrity, with a greater love for music than was commonly found. Tribute is paid to his discerning first piano teacher, Mary Selena Broughton of Elmira, for the role she played as a determinative factor in shaping the course of his life. She it was, who, as a devoted friend and champion, made his long period of study in Germany financially possible when she felt that he had reached the point where he needed the experience of a larger musical world. Many excerpts are given



Charles T. Griffes

from letters written to her and to his family from Berlin, where he studied with Ernst Jedliczka, Gottfried Galston, Max Loewengard, Philippe Rüfer and, in a somewhat desultory manner, Engelbert Humperdinck. These are average letters of an observant student in the formative stage.

For the twelve years from the time of his return to America until the collapse of his health a few months before his death, in 1920, Griffes had charge of the musical activities at Hackley School in Tarrytown, teaching the piano, playing the organ in chapel and conducting the choir. "In all his years at Hackley," notes his biographer, "Griffes was never to have one pupil in whom he might take genuine pride. To the end his duties remained the purely menial chores of a musical drudge." The one bright side of his activities there was provided by his regular Sunday evening recitals for the students and faculty, which must have been of far-reaching educational value to them. The practical compensations were the regular salary that ensured him a livelihood and, along with his eventual outside earnings, enabled him to discharge the financial obligations he had incurred, and the opportunity to pursue his creative work in ideally quiet surroundings not too remote from New York to permit him to keep in constant touch with its musical world.

Only one of his compositions is analyzed and that is the piano sonata, to which one entire chapter of minute structural dissection is devoted. His development as a composer is outlined otherwise chronologically, with the dates of first performances and the names of the artists involved given in many instances, from the early German songs of traditional character to the culminating 'Pleasure Dome of Kubla Khan' for orchestra. It was overwork in connection with preparing the orchestral parts for the premiere of this latter work by the Boston Symphony Orchestra under Pierre Monteux in Boston that so aggravated his already exhausted physical condition as to precipitate his fatal illness.

Abundance of Petty Detail

The contacts he made with prominent personages in one field or another in the world of art in the course of his frequent visits to New York and Summer sojourns there are duly dilated upon and friendships of special significance in his artistic development are discussed. There is, indeed, a considerable mass of data, much of which is of too negligible importance for rightful inclusion; there are quite gratuitous criticisms of persons and performances that could not have been known at first

hand to the biographer, according to biographical notes of him in turn given on the jacket of the book; and there is much crudely expressed comment, one instance of which at least comes perilously close to a libelous aspersion on one of the composer's women friends. Then, as some of us are convinced, the intrusion of a sophomore pre-occupation with Freudian interpretation of human relationships is scarcely in the interests of a well-considered biographical work.

When all is said and done, it is a dull and ineptly written biography of an outstanding creative ego, and its net effect, however unintentional on the part of its writer, is to belittle the stature of one who, according to the testimony of those who knew him, was a many-sided man not only of vision and out-reaching eagerness for the new horizons that ever lured him on but also of broad culture and of forceful and stimulating personality.

C.

Kaufman Completes National Tour

Louis Kaufman, American violinist, has completed his annual cross-country concert tour, in which he was heard in recital in Los Angeles and Boston and gave his fifth annual Town Hall recital in New York. He also appeared under the auspices of the USO at West Point, Halloran Hospital, Staten Island, the Music-Box Canteen and the Stage Door Canteen in New York. On the way home to the Pacific Coast Mr. Kaufman with his wife, Annette, who is also his accompanist on tour, played at the Embassy of the U.S.S.R. in Washington, D. C., in a special program of Russian and American music. He was also heard in West Virginia, Illinois and North Dakota.

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ATHENS PRESENTS CHAMBER FESTIVAL

Both Quartet and Minneapolis Symphony Play at Sixth Annual Season

ATHENS, GA.—The sixth annual Chamber Music Festival held at the University of Georgia, featuring the Roth String Quartet for the fourth consecutive season, expanded the 1943 program to include a concert by the Minneapolis Symphony, Dimitri Mitropoulos, conductor. The programs in former years have been devoted entirely to chamber music. This was the first venture in presenting a major orchestra and it had gratifying and significant success.

Hugh Hodgson, pianist-composer-teacher, head of the music department and director of the fine arts department of the university, designed the festival for "musicians of Georgia, especially the music teachers." His keynote for the program was: "Keeping alive our best American traditions, we want to cherish our arts in war time as well as in normal times."

The two-day festival was attended by music educators and music lovers from all parts of Georgia and the adjoining states.

Two concerts were given the first day. A matinee recital by the Roth Quartet—consisting of Feri Roth, Samuel Siegel, violins; Julius Shaier, viola, and Oliver Edel, 'cello—included 'String Quartet' (three movements) by Shostakovich; Trio in G by Mr. Hodgson; two short American pieces, 'Lento', by Quincy Porter, and 'Festival' (in manuscript, dedicated to the Roth Quartet) by Mabel Wood-Hill.

First Symphony Program

The evening performance was given by the Minneapolis Symphony under Mr. Mitropoulos. The program consisted of the Overture to 'The Barber



Left: The Entrance to the Fine Arts Building at the University of Georgia. The Mural is by Jean Charlot. Right, Festival Personalities: from the Left, Hugh Hodgson, Director; Harold Ayres, Concertmaster of the Minneapolis Symphony; Mrs. E. Raymond Johnson, President of the Atlanta Music Club, and Feri Roth of the Roth Quartet



Photos by H. K. Spain

of Bagdad', Cornelius; Symphony in C Minor, Beethoven; excerpts from the Suite, 'The Faithful Shepherd', Handel-Beecham; 'The Walk to the Paradise Garden' from 'A Village Romeo and Juliet', Delius; and the 'Overture 1812', by Tchaikovsky. Mr. Mitropoulos added as encores the 'Stars and Stripes Forever' and 'Anchors Aweigh'.

The Roth Quartet gave two concerts on the second day, offering a morning program, consisting of the American Quartet in F, Op. 96, Dvorak; and String Quartet ('Bird'), Op. 50, No. 3, Haydn. At the evening concert, they were assisted by Mr. Hodgson. The program included a Quartet by Borodin; 'Andante Cantabile' by Tchaikovsky; 'Minuet' by Debussy; and Piano Quartet in E Flat, Op. 16, by Beethoven.

A round table discussion, 'Problems of Music Teachers of the State' was conducted by Mr. Hodgson at the afternoon session. This was followed by a "Half-Hour of Music" by University students. An exhibit, sponsored by the art department, Lamar Dodd, head of the department, was

held in the Art Gallery of the Fine Arts Building.

The festival was held in the newly erected Fine Arts Building. It is a magnificent structure, with imposing entrance, spacious and classic foyer, leading into a handsome auditorium with a seating capacity of over 2,000. The stage is large, with the latest equipment.

S. V. Sanford, chancellor of the University System, Harmon W. Cald-

well, president of the University of Georgia, and Linville L. Hendren, acting dean of the College of Arts and Sciences, were patrons. Assisting Mr. Hodgson in the festival program were Lucile Kinble, Byron Warner, Jennie Belle Smith, Michael McDowell, Suebelle Green, Rudolph Kratina and Nolee May Dunaway, all departmental heads in the music department.

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BACH MASS CLOSES OBERLIN'S SEASON

Musical Union Sings Under Maurice Kessler—Many Artists Heard

OBERLIN, O.—The climax of the college year at the Oberlin Conservatory of Music was the presentation on Good Friday of Bach's Mass in B Minor, under the direction of Maurice Kessler. The Oberlin Musical Union, a chorus of 200, assisted by soloists and the conservatory orchestra performed the great work before a capacity audience in Finney Memorial Chapel. Soprano solos were divided between Helena Strassburger and Harriet Hill; alto solos were sung by Margaret Tobias. Harold Haugh, assistant professor of singing at Oberlin, sang the tenor solos. Illness at the last minute prevented Daniel Harris, another member of the faculty, from doing the bass arias. The organist was Bruce Davis. Members of the orchestra who had special parts to play were Reber Johnson, violin; Olga Blocher, flute; Gayle Choate, oboe; Theodore Bloomfield, French horn; Beryl Ladd, piano.

Although the remaining month of the term will contain a large number of graduating recitals, this concert by The Musical Union closes an unusually busy season. In addition to three concerts by the Cleveland Orchestra, Oberlin students heard recitals by Reginald Stewart, Povla Frijsh, Claudio Arrau, Charles Kullman, Heifetz, and several concerts by the Gordon String Quartet.

The following members of the faculty were heard during the season: Arthur Dann, Claire Coci, Frances Hall, Raymond Cerf, Beryl Ladd, Reber Johnson, Daniel Harris, Harold Haugh, Axel Skjerne, John Frazer, George Waln.

Juilliard Holds Neighborhood Rally

Under the auspices of the Civilian Defense Volunteer Office, the Juilliard School of Music held a Neigh-

borhood Rally in its concert hall on the evening of May 5 in honor of the Juilliard boys now in service. Capt. J. J. Morrissey of the Special Service Division dedicated the roll of honor to be hung in the entrance hall of the school, and many families of the boys were present to witness the ceremony. George A. Wedge, dean of the Institute of Musical Art and president of the Juilliard Summer School, spoke in place of Ernest Hutcheson, who was ill. Maxine Stellman, soprano of the Metropolitan, sang the "Star Spangled Banner", and Lucy Monroe read excerpts from letters received from Juilliard boys in all parts of the world. Community singing, music by the Juilliard and C. D. V. O. bands, and a skit presented by the American Theatre Wing completed the program, which was arranged as a part of National Music Week.

Dubensky Writing an Opera

Arcady Dubensky, composer and member of the second violin section of the New York Philharmonic-Symphony, is writing an opera comique, the scene of which is laid in a small Missouri town of seventy-five years ago. The libretto is based on a story of the Polish writer, Henryk Simkevitch. Mr. Dubensky's Prelude and Fugue was introduced by the Boston Symphony under Serge Koussevitzky at Symphony Hall, on April 12 and 13.

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ACADEMY OF VOCAL ARTS

BALTIMORE HEARS PEABODY CONCERTS

Patriotic Recital Series Ends —Music Club and Church Programs Given

BALTIMORE—Dr. Charles M. Courboin, organist, appeared as soloist at the sixth recital of the Peabody Patriotic Series on April 9, and Oscar Shumsky, violinist (now in the army) was the artist at the closing program of this series, on April 16. The Peabody Conservatory Opera Class presented Giancarlo Menotti's comedy, 'The Old Maid and the Thief', on April 17, under the direction of Ernest Lert, with Leroy Evans at the piano. Carolyn Lobdell, Olga Grether, Carolyn Long and Nathan Kramer were the principals.

Mary Bowen, soprano, with Mary Martinet accompanist, appeared at the Lyric May 6 before a large audience which welcomed the Baltimore singer upon her return from a concert tour. Miss Bowen chose a taxing program of operatic arias, Lieder, and contemporary songs, which were sung with convincing style and evidence of vocal assurance.

National and Inter-American Music Week Celebration was marked by a concert at the Maryland Casualty Auditorium on May 2. The program was under the auspices of the Baltimore Committee for Music Week, Katharine Lucke, chairman. It began with the Montebello Elementary School Glee Club, Eleanor M. Moore, director, followed by the family group: Lloyd, Emily and Lois Hemmick as a string trio. Also heard were Sergeant Henry Beard, organist, William Chalmers, baritone, Private Karl T. Zapf, solo pianist, and Byron Holtz accompanist; the Saint Mary's Seminary Choir, Rev. John C. Selner, SS, director, and finally the youthful Clifton Park High School Orchestra, Gilbert Curtis, director.

Give Faure's 'Requiem'

Faure's 'Requiem' was sung at Brown Memorial Church on April 20, under the direction of W. Richard Weagly, with Howard Vanderburg, baritone of Philadelphia, and Katherine Harris, soprano, as soloist, assisting the well drilled choir.

Mary Frances Lehnerts, contralto, with Lucas Foss, accompanist, appeared as guest artist at the closing meeting of the Baltimore Music Club. Mrs. Howard M. Kern, president, conducted the general meeting and outlined plans of the club. James M. Hepbron, local jurist, addressed the group at luncheon.

On April 3, the Music Club had as guest speakers the judges for the contest of the Capital District Federation of Music Clubs. The program, arranged by Mrs. F. Joseph Kuper and Mrs. Walter Sondheim, included Franz C. Bornschein's choral arrangement of Tchaikovsky's 'Nutcracker' Suite directed by Mr. Bornschein. Taking part were Bertha K. Tiemeyer, soprano; Thelma Viol, con-

tralto; Sarah Stulman Zieler, Zelik Klitenic, Dorothea Freitag and Arlette Tetu, pianists.

A demonstration recital of the dance department, Bessie Evans director, at the Peabody Conservatory Preparatory Department enabled a large group of students to disclose the training which had been given. The recital took place in the main auditorium of the Peabody on May 8 before an enthusiastic audience. Choreography had been arranged by Bessie Evans. Conrad Gebelein, pianist, and Rita May Baker, 'cellist, supplied the musical background. F. C. B.

JENNIE TOUREL JOINS ANNIE FRIEDBERG LIST

Mezzo-Soprano Engaged for Opera, Symphony and Radio Appearances

Jennie Tourel, mezzo-soprano, formerly of the Paris Opera Comique, recently joined the Annie Friedberg Management. Miss Tourel made her



Jennie Tourel

American concert debut last October with the New York Philharmonic-Symphony under Arturo Toscanini. She has been heard with the Boston Symphony under Serge Koussevitzky both in New York and Boston and with the NBC Symphony under Leopold Stokowski.

In opera Miss Tourel has appeared in Montreal, Havana, and with the New Opera, Chicago, and Philadelphia-La Scala companies. She has also been a frequent guest with the Columbia Concert Orchestra under Howard Barlow and Bernard Herrmann.

On May 6 Miss Tourel sang Carmen at the Mosque Theatre in Newark, under the auspices of the Essex County Symphony Society, with a complete Metropolitan Opera cast under the direction of Cesare Sodero.

Mary Hopple Sings in Dallas

Mary Hopple, contralto, artist pupil of Mme. Adelaide Gescheidt, was recently engaged for light opera appearances with the Dallas Operetta Company. On April 25 she was soloist in the first American performance of Johann Hasse's 'Miserere' in D Minor for female chorus, soprano and contralto solos at Vassar College, under the direction of E. Harold Geer. Miss Hopple, who will return this summer to the St. Louis Muny Opera Company, has also been heard at the Stage Door Canteen this Spring.

Bryn Mawr Plans Festival

PHILADELPHIA—An American Musical Festival under the direction of Joseph Barone music department head, will take place at Harcum Junior College, Bryn Mawr, Pa., on May 29, 30 and 31, according to an announcement

by Edith Harcum, president. Various soloists and the Little Symphony, of which Mr. Barone is conductor, will participate and several new works are to have introductory performances. The college also plans two annual music scholarships for vocal and instrumental students. Applicants may address Joseph Barone, Bryn Mawr, Pa. W. E. S.

CLOSE CLEVELAND INSTITUTE SERIES

Ward Lewis Named Acting Director—Shure Added to Summer Faculty

CLEVELAND—The Artists Committee for Allied Victory presented the third and final event in a series of chamber music concerts on April 13 in Willard Clapp Hall at the Cleveland Institute of Music. The artists, all members of the Cleveland Orchestra, contributed their services. Those heard in the Mozart Quartet in B flat, K. 589, were Paul Gershman and Samuel Carmel, violinists; Fred Rosenberg, viola; and Harry Fuchs, 'cello. Leonard Rose, Mr. Fuchs, and David Greenbaum, played the Requiem by David Popper, in memory of Emanuel Feuermann; and Messrs. Gershman, Rosenberg, and Fuchs, with Jacques Poselle, bass, and Leon Machan, piano, closed the series with a lively performance of Schubert's 'Trout' Quintet.

At the April meeting of the board of trustees of the Cleveland Institute, Ward Lewis, dean of the faculty, was appointed acting director to carry on the duties of Beryl Rubinstein who is on leave of absence and in army service. Mr. Lewis, who has been a faculty member since 1925, as teacher of theory, was made dean in 1941. He has studied with Theodor Hoek, Gaston Dethier, George Wedge, and Percy Goetschius, and has taught at the Master School of Music in Brooklyn, N. Y., and at New York University.

Leonard Shure will join the faculty in June to head the piano department of the Summer school. Mr. Shure has been soloist with the Cleveland, Boston, Montreal, and Buffalo Orchestras, and has taught at the New England Conservatory, the Longy School, and the David Mannes School, and at present is teaching at the Chicago Conservatory of Music.

Eyle Gives Recital

The April Faculty Recital was given by Felix Eyle, head of the violin department. He won warm applause for his brilliant work and fine projection of a taxing program which included the Handel Sonata in A, No. 1; the Bach Chaconne from the Sonata in D; and the Sibelius Concerto in D Minor, Op. 47. Lawrence Stevens gave excellent support at the piano.

The April Faculty Recital at the Cleveland Music School Settlement was given by Maurice Sharp, head of the flute department, and first flutist of the Cleveland Orchestra. He was assisted by Elizabeth Williams Sharp, violin; Frederick Funkhouser, viola; and Lillian Greive Husak, piano. The program presented two sonatas by Bach and Hindemith; and two serenades by Beethoven and Reger.

WILMA HUNING

Scholarships Aid Uticans

UTICA, N. Y.—The Gertrude Curran Scholarship foundation is now in its fifteen year. Roland E. Chesley is chairman of the audition committee. When Gertrude Curran, who had sponsored hundreds of nationally known artists in Utica during her lifetime, died she left the bulk of an estate of more than \$100,000 for scholarships to students of the Utica

public schools for their musical education. Forty-eight have been awarded, enabling Uticans to obtain positions in symphony orchestras, on musical faculties in high schools and universities and to positions of responsibility in almost every field of music.

Signs With NCAC

Jess Walters, American baritone, has recently come under the management of National Concert and Artist Corporation, which will book him on tour. The young baritone first aroused public notice when he sang the title role in Verdi's 'Macbeth' with the New Opera Company two seasons ago under Fritz Busch. Last season the opera was repeated under Fritz Stiedry and Mr. Walters again appeared as Macbeth. More recently he was baritone soloist in Bach's 'St. Matthew' Passion at the Brooklyn Academy of Music, and sang the Elder Germont in 'Traviata' in the Essex County Opera Festival in Newark.



Jess Walters

Dorothea Derrfuss Artists Tour

CHICAGO—Neppie Melton, coloratura soprano, left on April 2 for a two months' concert tour through Colorado, Texas, New Mexico and Mexico City. Ruth Wycpalek has been engaged with Earl Carroll's 1943 Vanities and is now touring the country. Carol Hinchcliffe, mezzo soprano, has been re-engaged for another year, with the Eleventh Church of Christ Scientist. Thaddeus Sztuka, tenor, who sang with the Chicago Opera Company, appeared during the past season as soloist with the 'Echo' Women's Choral Society on May 9th, at the Logan Square Masonic Temple.

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MUSIC CLUBS MEET IN NEW YORK

(Continued from page 11)

Whyte Lilly Grow' (Anonymous); 'I Attempt from Love's Sickness to Fly', Purcell; 'London Girl' by Snodgrass; 'Clouts of Heaven' by Dunhill and 'Take Joy Home' by Bassett. As encores he gave two hillbilly songs. William Hughes accompanied.

The pianists were heard in the Allegro from Schubert's Sonata Op. 30, a Waltz of Reger, March from 'Love for Three Oranges' by Prokofiev; 'Gymnopedie' by Sarie; a Fantasy of Strauss Waltzes, and as encore, Ravel's 'Bolero', all in their own transcriptions.

Mrs. Ada Holding Miller described the War Service program of the Federation, stressing particularly the work of equipping outgoing transports with musical supplies.

Radio Commentator Heard

A prophecy that the United States will play the leading cultural role in the post-war world was made by Lisa Sergio, radio commentator, in a provocative speech on Friday afternoon. She was the only guest speaker at the business meetings. Mr. Spaeth presided over a showing of two MGM films Saturday afternoon, in a motion picture session of which Mrs. Grace Widney Mabey was chairman. One was a documentary film about Germany's geo-politics, with a score by Nathaniel Shilkret which could hardly be heard because of poor sound reproduction. The other film, entitled 'Heavenly Music', displayed a great deal of bad taste in attempting to reconcile jazz music with the classics, in the all too often inept manner of Hollywood.

All during the co-incidental Music Week, broadcasts were dedicated to the federation by the four major networks and local stations. Federated groups and previous Young Artist winners from many parts of the country were heard on coast-to-coast hookups, and two federation prize-winning compositions were given world premieres: Suite for Clarinet and Strings by Emerson Meyers of Washington, D. C., on the Blue Network, and 'Johnny Appleseed' by Eunice Lea Kettering of Ashland, O., by the Schola Cantorum under Hugh Ross, on CBS. Mrs. Gannett and other federation personages were heard as speakers on several occasions. The closing date for the Patriotic Song Contest, sponsored jointly by the Federation and the National Broadcasting Company, has been advanced to Oct. 31, Mrs. Gannett announced.

Committee Appointments

An executive committee of ten elected Sunday includes Mrs. Gannett, Mrs. Goforth, Mrs. Coult, Mrs. Day, Mrs. Edgar Stillman Kelley of Oxford, O., Mrs. Ruth Haller Ottaway of New York, Mrs. John C. Bateman of Greenville, S. C., Miss Ferry, Mrs. Miller and Mrs. Royden J. Keith of Chicago. Appointments made were: national student advisor, H. Merrills Lewis, Greenville, S. C.; national junior counselor, Mrs. Phyllis Latons Hanson of Worcester, Mass.; chairman of education, Etelka Evans, Cincinnati; chairman of study course, Mrs. David V. Murdoch of Pittsburgh; chairman of library and

research, Aletha M. Bonner of Rives, Tenn.; chairman of orchestras, Mrs. Langford; chairman of chamber music, Mrs. Kelley; chairman of music in the home, Mrs. H. A. Herbruck of Dayton, O.

On May 10, Mrs. Gannett announced the appointment of Mrs. Ottaway as chairman of publicity; Mrs. John McClure Chase of New York as chairman of special memberships; Mrs. Keith as chairman of finance; Mrs. Miller, chairman of war service; Mrs. C. Lloyd Billman of Manila, Ind., chairman of extension and Mrs. Goforth as chairman of the editorial board of the Music Clubs Magazine. Martha Galt of Canton, Ga., was reappointed chairman of American Music; Dr. Ellis Snyder of Columbus, O., church music; Mrs. Bateman, Past Presidents Assembly, and Mrs. J. Frank Cheek of Chattanooga, Tenn., hymnology. Mrs. Annie Phillips Ranson was appointed chairman of two newly combined committees, those on National Music Week and music in philanthropy.

District presidents for twelve of the fourteen districts were elected as follows: Plymouth District, Mrs. Miller; Liberty, Mrs. Arthur T. Hafela of Orange, N. J.; Capitol, Mrs. Eva Whitford Lovette of Washington; South Atlantic, Mrs. Hubert P. Hahn of St. Augustine, Fla.; Dixie, Mrs. J. C. Pitard of Jackson, Miss.; Great Lakes, Mrs. Frank Cregor of Indianapolis; Central, Mrs. Doris Adams Hunn of Des Moines; Southwest, Mrs. Dave Patterson, Chanute, Kans.; Northern Lights, Mrs. Bertha



Dr. Liu Liang Mo, Chinese Song Leader (Right), Demonstrates the Songs of Fighting China to a Dinner Audience. Seated on the Platform Are Other Members of a Discussion Panel. From the Left, Juri Okov, Virgil Thomson, Hilda Yen, George V. Denny, Jr., and Stanley Bate

Marron King of Minneapolis; Lone Star, Mrs. O. G. Graalman of Okeene, Okla.; Rocky Mountain, Mrs. Sam M. Thompson of Pocatello, Ida.; Canal, Mrs. J. R. Claghusey of Balboa.

Twelve new directors were elected, including Mrs. Louis J. Chiariglioni of Colorado; Mrs. William Coats of Oregon; Mrs. Ralph Comstock of Idaho; Mrs. Carl M. Harrop of Virginia; Mrs. Maurice Honigman of North Carolina; Mrs. H. B. Kroeze of North Dakota; Mrs. Curtis M.

McGee of Kentucky, Pauline Remick of New Hampshire, Mrs. Robert B. Roberts of Florida; Mrs. J. E. Rueth of Wisconsin; Mrs. Jessie Nash Stover of New York and Mrs. Miller of Rhode Island.

Girl Pianist Wins \$250

Bernice Scher, fifteen-year-old pianist of Atlantic City, N. J., won the \$250 Edgar Stillman Kelley Junior Scholarship Auditions held Tuesday under the auspices of the National Federation of Music Clubs.

Obituary

Karel Ondricek

BOSTON—Karel Ondricek, Czech violinist and former member of the Boston Symphony, died on March 31. He was born in 1863 in Prague. His father was a violin pupil of Pixis and his brother Franz, a violin pupil of Massart, toured America in 1895. Karel Ondricek, before coming to America, was the concert-master of the Czech National Opera in Prague. He played sonatas with Anton Rubinstein, trios with Tchaikovsky, and toured one season with Theresa Carreno. He came to America in 1893 and was a member of the Boston Symphony until 1908. He was also a member of the Kneisel quartet for five years. In 1909 he was engaged by Mary MacCormick for her private trio. This position he held to 1928, when he retired. He is survived by a son, two sisters and two brothers.

Cesira Ferrani

The death of Cesira Ferrani in Pol-lone, Italy, on May 6 was reported to the New York Times over the telephone from Berne, Switzerland. Mme. Ferrani was well known at the turn of the century in Italy. She was leading soprano at the Turin Opera where she created the roles of Manon, in Puccini's 'Manon Lescaut' in 1893, and Mimi in 'La Boheme' in 1896. It is asserted in some quarters that she inspired Puccini to write the latter work.

Edward D. Anghinelli

Edward D. Anghinelli, pianist and composer, died on April 26 in the Roosevelt Hospital, New York, after a long illness. He was about 55 years old. Mr. Anghinelli, a graduate of the Royal Conservatory of Milan, had given concerts in Germany, Austria, Switzerland, Norway, Denmark, France and South America. He served in the Italian Army for four years in the First World War, receiving the

Italian Military Cross. He came to the United States in 1921, appearing in concerts and later on the radio. He was the founder of the Society of the Italian Master Music Guild in New York and of the Society of Musica Pura Italiana in Italy.

Joseph Achron

LOS ANGELES—Joseph Achron, composer and violinist, died on April 29 at the age of fifty-seven.

Mr. Achron, who was born in Russia, made his debut when he was eight years old. He later toured Russia, gave command performances at the imperial court and studied at the Petrograd Conservatory of Music under Leopold Auer. He came to the United States in 1925.

His first violin concerto was first performed by the composer with the Boston Symphony under Serge Koussevitzky. His second and third concertos were performed by the Los Angeles Philharmonic under Otto Klemperer with Mr. Achron as soloist for both. Mr. Achron's 'Hebrew Melody', 'Hebrew Music' and 'Stimmung' were performed and recorded by Jascha Heifetz.

He leaves a widow, Mrs. Marie Achron, and a brother, Isidor Achron, pianist.

Leslie H. Heward

BIRMINGHAM, ENGLAND—Leslie Hays Heward, British musician and composer, died on May 3 at the age of forty-six.

Mr. Heward was for thirteen years conductor of the Birmingham Civic Orchestra. He was formerly music master at Eton College, conductor of the British National Opera Company, and musical director of the Capetown Municipal Orchestra and Cape Peninsula Broadcasting Association.

He was born in Liversedge, Yorkshire, the son of a church organist. When he was eight years old he occasionally took his father's place at the organ, and when he was twelve he gave piano lessons and won prizes for his playing at Blackpool, Morecambe and Keighley musical festivals.

He held a post as organist and choirmaster at the age of eighteen, and

won a composition scholarship at the Royal College of Music. His compositions included an orchestral piece called 'Quodlibet'.

Oskar M. Modess

PALISADES PARK, N. J.—Oskar M. Modess, bassoonist of the Metropolitan Opera Company's orchestra for twenty years, died of a heart ailment at his home here on April 24. He was seventy-five years old. Mr. Modess, who was born in Germany, came to the United States in 1893 to play at the Chicago World's Fair. Later he played in John Philip Sousa's band and accompanied the band on its world tour in 1910-11. He also played for a time with the New York Philharmonic and other leading symphony orchestras. He retired from the Metropolitan several years ago. Surviving are his wife, Mrs. Anna Hauser Modess, and two sons, Edgar and Walter Modess.

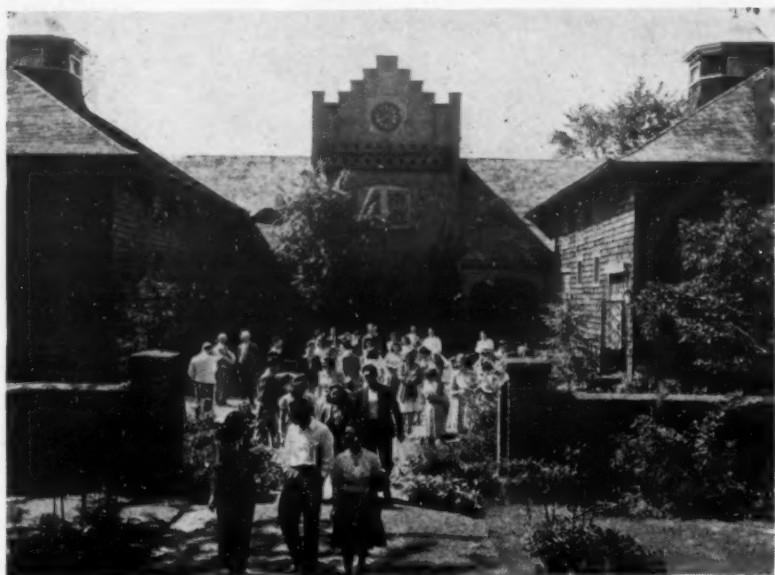
Samuel Tilkin

Samuel Tilkin, for twenty-four years a trombone player of the New York Symphony Society, died on May 9. Mr. Tilkin was born in Moscow, Russia, in 1874 and attended the Moscow Conservatory. He came to the United States in 1891 where he continued his studies for a few years. Engaged by Walter Damrosch for the New York Symphony, he remained with that orchestra until its merger with the Philharmonic in 1928. He had been on pension since then. He is survived by his widow and three sons, Nicholas, Harry and Morris. The latter is a musician in the U. S. Navy.

Alexandria Marquardt

LOS ANGELES—Mrs. Alexandria Marquardt, Russian born harpist who appeared widely in recital and as soloist with orchestras, died here on April 24 at the age of seventy-seven. She was the wife of the violinist, John Marquardt. Mrs. Marquardt made her debut in New York at thirteen as soloist with the Philharmonic. She also appeared under Walter Damrosch and Theodore Thomas.

PLAN NORFOLK SUMMER SCHOOL



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NORFOLK, CONN.

THE Norfolk Music School of Yale University will open on June 21 and will present a six-week course of instruction with emphasis on chamber music. The school is held on the beautiful estate of the late Mr. and Mrs. Carl Stoeckel, remembered as the site of the Norfolk Music Festival.

Mrs. Stoeckel, who died in 1939, left her estate, including the two concert halls, one seating 1,500 people and the other 300, to the joint administration of Yale University and her Trustees for the purposes of a school of music. For the past two Summers the school has functioned with increasing success and there is every indication that, in spite of the war, the 1943 season will meet or surpass the standards already set. Last year the



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students came from 14 states of the Union and from the Republic of Brazil.

Bruce Simonds, pianist and dean of the Yale University School of Music, is the director. On the faculty are: Hugo Kortschak, violin; Emmeran Stoeber, 'cello; Luther Noss, organ; Ward Davenney, piano; Virginia French Mackie, Andrews Wanning, Elizabeth Chase, Sydney Thompson, Augusta Holmes and Alice Thoren.

TENTH COMMENCEMENT AT CURTIS INSTITUTE

Sidney Homer Receives Honorary Degree—Class of Twenty-one Students Graduate

PHILADELPHIA—The Curtis Institute of Music conferred the honorary degree of Doctor of Music upon Sidney Homer, American composer, at its tenth commencement on May 14. Ill health made it impossible for Mr. Homer to attend the ceremonies. A member of the faculty accepted the degree on his behalf.

The Honorable Curtis Bok, President Judge of the Court of Common Pleas Number 6 of the City of Philadelphia, was the principal speaker. Efrem Zimbalist, director of the school, presented the candidates to Mary Louise Curtis Bok, president, who conferred all degrees and presented diplomas. The graduating class consisted of twenty-one students, five receiving the Bachelor of Music degree. Six members of the graduating

class are serving in the armed forces.

Receiving the Diploma of The Curtis Institute of Music were: Dorothy M. Benfield, Mary Brewster Davenport, Joseph Eger, Martha Christine Flynn, Walter Hautzig, David Jenkins, Eleanor Theresa Mellinger, Thomas Perkins, Janet Putnam, Donald Reinhardt, William Jack Satterfield, Paul Crane Shure, John Victor Shamlian, Sidney Sharp, John Conrad Simms, Jr., and Tiberiu Tibor Zelig.

The Degree of Bachelor of Music was earned by: Benjamin Baruch Altman, in Violin; Francesco Caruso, in Composition; Barbara Jane Elliott, in Piano; Kenneth Emery, in Flute; and Eileen Flissler, in Piano.

LIST FINAL WINNERS IN CHICAGO CONTEST

Musical College Senior Awards
Earned by Instrumentalists
—Students Appear

CHICAGO—Winners in the final contests of the Society of American Musicians, Senior Division, at the Chicago Musical College, were Charlotte Kaiser, piano, student of Mollie Margolies, and Janice Stewart, 'cello, student of Hans Hess.

In the Young Artists Series in voice, Virginia Parker was first and Dorothy Staiger, second; both of whom are students of Mme. Nelli Gardini. In the piano contest, Robert McDowell was first, and Charlotte Golub and Maria Miyamoto were tied for second. Mr. McDowell is a student of Rudolph Ganz and Miss Margolies. Miss Golub is a student of Miss Margolies, and Miss Miyamoto is a student of Mr. Ganz. The contest in 'cello was won by Avram Lavin, also a student of Mr. Hess.

June Kovach, ten-year-old piano student of Dorothy Crost, appeared as soloist with the Chicago Symphony at the Children's Concerts on April 7 and 21. Eddie Gordon, eleven-year-old piano student of Berenice Jacobson, was heard recently with the Piano Symphony Orchestra at Orchestra

Hall. Billy Steck, another ten-year-old violinist, student of Ray Huntington, has appeared on several programs, one of which was on a series at North Park College. Susanna Lar, student of Mme. Gardini, has been presenting a series of costume recitals.

The Annual Commencement Exercises will be held in Orchestra Hall on June 16, featuring winners of the various college contests, assisted by the Chicago Musical College Orchestra under the direction of Leon Sametini.

Limberlost Music Camp to Open

LA ORANGE, IND.—The Limberlost Music Camp, Inc., Fabian Sevitsky, musical director, will be open from June 20 to Aug. 15. The faculty in addition to Mr. Sevitsky will include Edwin Biltcliff, Lowell Boroughs, Tatiana Chamie, Louise Essex, Elwynne Griffith, Maria Koussevitzky, Paul McDowell, Dorothy Munger, Harriet Payne, Harriet Peacock, Ruth Peacock, Janet Putnam, Gardner Reed, Vail Payne Reed, James Vrhel, J. W. Wainwright and others.

Dietch Joins Academy of Vocal Arts

The Academy of Vocal Arts recently added Sidney Dietch, New York voice teacher and successor to the late William Vilonat, to its faculty. Singers from the Vilonat-Dietch studios have appeared this season with the Metropolitan, New Opera, Chicago, and San Francisco Opera Companies and in opera houses at Buenos Aires and Rio de Janeiro. Admission to the Academy of Vocal Arts is contingent upon competitive auditions.

Taylor Plans Master Classes

Bernard Taylor, vocal teacher, will be in Kansas City, Mo., for his regular master class there from June 14 to 26. Enroute, he will stop at Ohio State University, Columbus, for a day or two of auditions and lessons. He will return to New York for the Juilliard Summer School session, July 5 to Aug. 14, for which his schedule is already being formed.

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OPENING THE COLUMBIA MUSIC FESTIVAL

Gladys Swarthout, Soloist, and Edwin McArthur, Conductor, as They Appeared with the Southern Symphony Assisted by a Soldiers' Chorus of 350 from Fort Jackson at the First of Three Programs in the Annual Spring Series

McARTHUR DIRECTS COLUMBIA FESTIVAL

Swarthout, Piatigorsky, Steber and Huehn Appear with Southern Symphony Assisted by Soldiers' and College Choruses

COLUMBIA, S. C.—The Southern Symphony, conducted by Edwin McArthur, concluded its fourth season with the annual Spring Music Festi-

val of three concerts on May 7 and 8. This year's soloists were Gladys Swarthout, Gregor Piatigorsky, Eleanor Steber and Julius Huehn.

A Soldiers' Chorus of approximately 350 men from Fort Jackson was on the program with Miss Swarthout on May 7. Excellently trained by Mr. McArthur, they sang Malotte's 'The Lord's Prayer' with the soloist and contributed a group of choruses by Beethoven, Speaks, Logan and a folk song. Miss Swarthout gave two arias from 'Mignon' and songs by Henschel, Edwards, Thompson and Hageman.

Mr. McArthur conducted orchestral compositions by Grainger, Ward and Wagner.

At the matinee on May 8, a half-hour of which was broadcast by NBC, a State-Wide College Chorus, made up of groups from eight women's colleges in South Carolina, assisted Miss Steber in Mendelssohn's 'Hear My Prayer'. Mr. Piatigorsky was soloist in 'cello Concertos by Boccherini and Saint-Saëns. Mr. McArthur also presented works by Bach, Henry Gilbert and Lily Strickland.

The final program that evening closed the festival with a performance of Brahms's Requiem, enlisting Miss Steber and Mr. Huehn as soloists and the Columbia Choral Society. Also

heard was Franck's Symphony in D Minor.

During its season, which was curtailed this year because of the impossibility of touring in this section of the country, the orchestra gave six evening concerts in Columbia, two children's matinees, two concerts at Fort Jackson, and a Viennese Waltz Night sponsored by the Columbia Junior League. An innovation was the purchase of an entire concert of the orchestra by a local insurance company which then issued invitations to the music-loving citizens. So successful was this event that it is expected many more business firms will realize the value of such indirect advertising.

'Florence Nightingale', New Opera, Is Heard

(Continued from page 21)

the inevitable love interest and, in his own words, "ascribed to her a small share of the human heartbreak and the human weakness that beset us all."

Indeed the first two acts of his drama are but a variation on an old romance. Miss Nightingale, torn between the call to serve and love for the dashing Captain Sir Francis Harwood, perversely opens the Captain's eyes to the love of Lady Mary Lacey, who has joined her staff to be near him.

When, during the Battle of Balaklava, Miss Nightingale discovers the Captain had married the Lady Mary, she orders the frantic young lady from the side of her dying husband and tries to convince the delirious Sir Francis that she is his wife, and not the dark angel of death. When she fails she recalls the Lady Mary in time to see her love die in the arms he desired. The plot is further complicated by the silent love of Lady Mary's brother, Captain Stanley, for the brave Miss Nightingale.

Prayer Effectively Written

Of course, there are moments when this love quadrangle is forgotten in the larger issues, and in these Mr. Young has given Mr. Williams some substantial stuff to set to music, as in the prayer of Miss Nightingale in the first act.

The final act is an apotheosis in which the spirit of Miss Nightingale leads the bewildered unknown soldier of the last war into the

realms of heaven and assures him that he has not lost love in death. Why the unknown soldier was portrayed by the same man who sang Sir Francis and why he wore the uniform of Crimean war vintage instead of khaki was difficult to explain.

Some Able Craftsmanship

Musically the new opera revealed able craftsmanship and familiarity with the successful methods of the last century rather than any particularly originality. Solo, duet, trio, quartet and full ensemble set numbers abounded. There was some effective writing for solo voices against the chorus and some arias reminiscent of the standard operatic repertoire. The final chorus of the apotheosis might have been styled after the 'Hymn to Joy' in the Beethoven 'Ninth'. Orchestration there were interesting details, especially in the use of the strings and oboe against the voices. Often, however, the orchestration was too full for the singers. More than half the text was lost, which may in part be ascribed to the general slovenliness of the diction, but not entirely.

The production was fortunate in having Saida Knox in the title role. She sang expressively and had ample volume and warmth of tone for the taxing role. In addition her impersonation, although occasionally stiff, was sincere and intelligent. Lucius Metz used his good tenor voice in the usual operatic style, which meant occasional miss-use. His characterization, both vocally and histrionically was entirely professional. Josephine Neri was a competent Lady Mary, revealing a soprano voice of better than average potential. Reed Kennedy was a virile and likeable Captain Stanley.

The performance, musically, would have done credit to more professional surroundings. Mr. Williams conducted with authority, drawing fine

performances from his orchestra and chorus.

Theatrically the production was rather static. The small stage and necessarily limited stage paraphernalia were no particular handicap. But concentration on the conductor kept the movement from being free and natural. This might be excused under the circumstances, but visiting members of the British Royal Navy probably found it difficult to understand the careless way the "Union Jack" was lowered from the pole before the hospital in Crimea to be replaced by the blood soaked cloth that had covered the corpse of Sir Francis. The change may have been necessary to distinguish the hospital and save it from enemy shelling. Surely, however, no Englishman would fumble with his flag and finally throw it nonchalantly over his shoulder for convenience.

K. T.

MUSICIANS AWARDED SERVICE CITATIONS

Deems Taylor Gets Hadley Medal—Other Artists and Groups Also Honored

The Henry Hadley Medal "for the greatest service to American music during the past year" was awarded to Deems Taylor by the National Association for Composers and Conductors. The announcement was made at a reception and musicale at the Waldorf-Astoria on May 14, when the association's other annual citations also were given. The award to Mr. Taylor was "primarily for his broadcasts over the Columbia network in connection with the New York Philharmonic-Symphony Society," it was stated.

Citations for outstanding service to American music went to Arturo Toscanini, for his broadcasts of all-American programs; Robert Shaw, leader of the Collegiate Chorale, "the year's most important American-born con-

ductor"; Paul Creston, "outstanding American composer of serious music"; Irving Berlin, "outstanding composer of popular music"; Helen Traubel, "outstanding American interpretive artist of the year," and RCA Manufacturing Company, "for its increasing attention to recording of American music in the Victor catalogue."

Also Miklos Rosza, for his film score for Frank Buck's "Jacare"; Gail Kubik, for his music for the documentary film, "The World at War"; Major Howard C. Bronson, music officer of the Army's Special Service Division; the Roth Quartet, for its performances of American music; Edwin Hughes, president of the National Music Council, and John G. Paine, general manager of ASCAP.

Leonard Liebman was the chairman of the committee on awards. Sigmund Spaeth, president of the association, acted as master of ceremonies. A musical program was presented by Bidu Sayao, soprano; Joseph Schuster, 'cello, and Nadia Reisenberg, pianist.

Solomon to Lead New Orleans Series

The young American conductor, Izler Solomon, will conduct the New Orleans' Summer Pop Concerts. The eight-week season will begin on June 14 and three open-air concerts will be presented each week. Mr. Solomon was born in St. Paul, Minn. He has conducted the NBC Symphony, the Chicago Symphony and the Philadelphia Orchestra.

LeBlanc Returns to Canada

Arthur LeBlanc, violinist, returned for appearances in Canada after a tour of twenty concerts in the United States. He was heard in Pennsylvania, Kentucky, Ohio, Michigan, Iowa, Kansas, Texas, Mississippi, Georgia, Virginia, West Virginia, New York and Massachusetts. His last concert in Quebec on April 15 was his sixteenth appearance in that city since his return from Europe in 1938.

A New Personality in the Concert World

DONALD DAME

American Tenor

WINS STRIKING SUCCESS IN NEW YORK DEBUT RECITAL, TOWN HALL, APRIL 28, 1943

N. Y. TIMES, APRIL 29, 1943

DONALD DAME, TENOR, GIVES RECITAL HERE

Donald Dame, tenor, assisted by the New York String Quartet and Edith Weiss-Mann, harpsichord, gave a recital last night at Town Hall that delighted a large audience. The program was of unusual interest, ranging from Handel and Bach to Vaughan Williams and Charles Griffes.

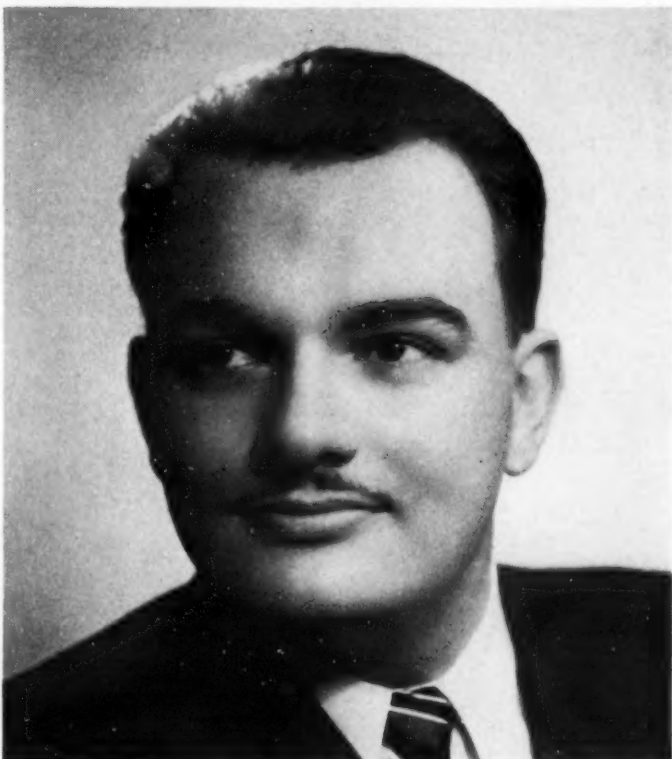
Mr. Dame has a fine voice, which he uses with much art. It is adapted to various styles. The opening number, Handel's "Look Down, Harmonious Saint," was done in the best oratorio tradition, with dignity and religious feeling. In the higher reaches the voice tended to be a little hard and strained, but elsewhere in the wide range it was rich and pleasing. The Bach selection, "Away, Away with Care," from Cantata 103, was also well sung. Both numbers were given with the assistance of the string quartet and the harpsichord.

It was in the Brahms and Wolf groups that followed, however, that Mr. Dame's voice and art were at their best. Here the middle voice was warm and smooth, the intonation pure, the diction perfect, as the diction was throughout the program, and the expression of the musical ideas left little to be desired. Mr. Dame showed dramatic power, fine feeling, taste and distinction in all of his singing, but these qualities were at their best in these two groups.

The French group, consisting of songs by Poulenc, Duparc, Ravel and Widor, was admirably given, Ravel's "Chanson de la mariée" so well, indeed, that it had to be repeated. Williams's cycle of six songs from Housman's "A Shropshire Lad," for tenor voice, string quartet and piano, sung without interruption, was another high point of this unusual evening, both for the music itself and that of its rendition.

Mr. Griffes bowed from his box at the conclusion of the singing of his "Evening Song" and "Lament of Ian the Proud," as did A. Walter Kramer after his song, "Joy." Douglas Moore's "Sigh No More, Ladies," from Shakespeare's "Much Ado About Nothing," was sung from manuscript.

At the close of the printed list, the audience insisted on encores, the first of which was "The Hill," by Stuart Ross, who was the piano accompanist. The "stuttering song" from "The Bartered Bride," and "All Through the Night" followed, and "The Star-Spangled Banner" ended the recital. R. L.



Abresch

New Angle in Debut at Town Hall

By LOUIS BIANCOLLI.

To break the monotony of the usual concert setup of singer-plus-accompanist, Donald Dame, tenor, added a string ensemble and a harpsichordist to his debut staff in Town Hall last night. The piano accompanist—Stuart Ross—brought the personnel up to seven, all told.

Mr. Dame's fresh young tones and smooth style were one of the New Opera Co.'s best features during its recent run of Mousorgsky's Fair at Sorochinsk. The voice is bright and resonant and big enough to cope with the acoustics of any opera house you might name. Mr. Dame's technique seemed all in order.

In the opening numbers—Handel's Look Down, Harmonious Saint and Away, Away with Care from Bach's Cantata No. 103—Mr. Dame's assistants were the New York String Quartet and Edith Weiss-Mann, harpsichordist.

Diction Clear.

The combination worked to fine effect. Mr. Dame's handling of note and phrase were along classic lines, and the diction aided instead of obscuring the meaning. The ensemble applied neat dynamics and balance in the support. Done that way, the rendering got closer to the original spirit.

In tackling groups of German and French songs, Mr. Dame sometimes wandered away from authentic style. A few tones were pushed and in two Lieder by Hugo Wolf the phrasing needed smoother moulding. Lyrics by Poulenc, Duparc and Ravel showed good grasp of mood and feeling. Clear diction was another good point.

The string quartet returned for further duty, along with Mr. Ross, in R. Vaughan Williams' On Wenlock Edge, a song cycle drawn from A. E. Housman's A Shropshire Lad. While one or two of the songs overdramatize the serene style of the poems, the cycle throbs with power and intensity. Mr. Dame sang them brilliantly, diction, tone and feeling blending beautifully.

Also listed were two songs by Charles Griffes, a manuscript setting by Douglas Moore of Shakespeare's Sigh No More, Ladies, and A. Walter Kramer's Joy.

Other Cities Concur

CLEVELAND:

"This young singer already shows a fine understanding of oratorio style, and has the vocal equipment to do it full justice."—Plain Dealer

OMAHA:

"The voice is a lovely one and he handles it skillfully."

—Evening World-Herald

BUFFALO:

"To this reviewer, one of the most enjoyable features of the performance was the fine vocal quality and excellent diction of Donald Dame."

—Courier-Express

WORCESTER (Worcester Festival):

"His dramatic talents, make-up, vocal inflections, all contributed toward a superb interpretation of the role."—Daily Telegram

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N. Y. POST, APRIL 29, 1943

Donald Dame Sings Recital

About the highest compliment that can be paid a singer is to say that he sings like an instrument. Donald Dame, the young tenor who gave his first New York recital last night at Town Hall, sang with fluency, accuracy and a kind of thoughtful phrasing that were purely instrumental in effect.

—O'G.

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